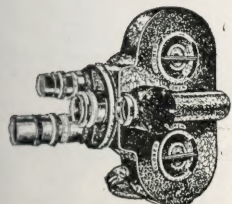


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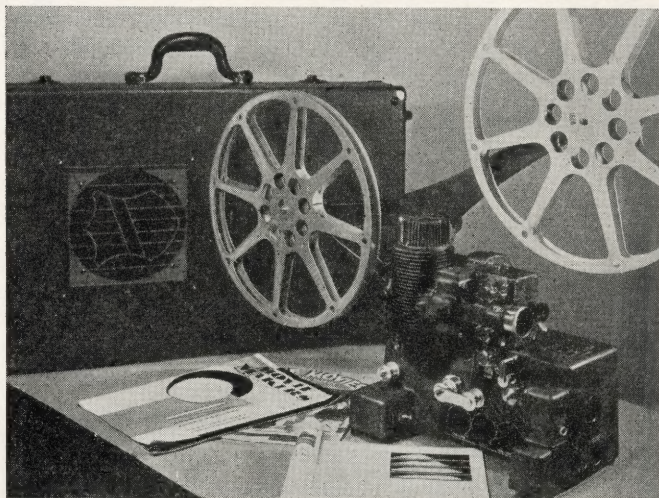
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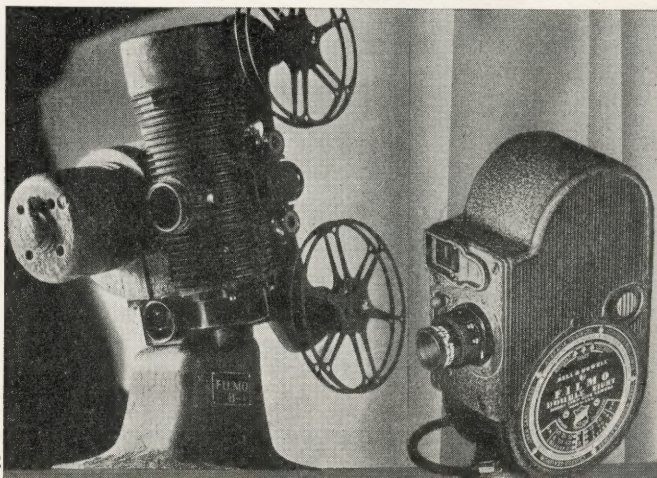
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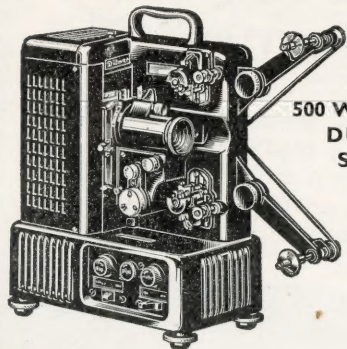
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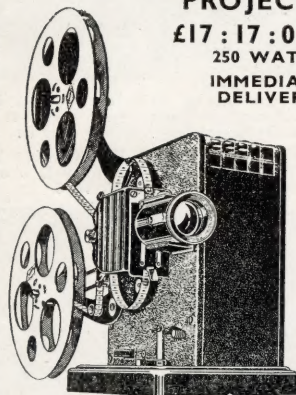
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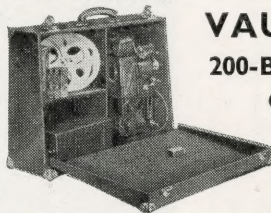
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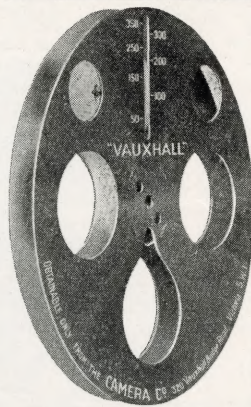
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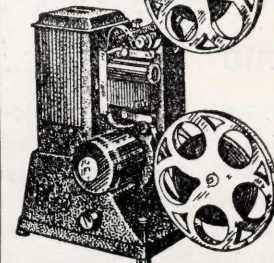
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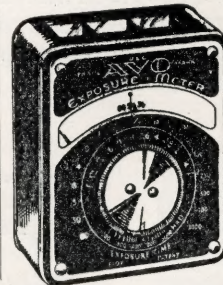
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VOL. III.

WORLD

No. II.

SIXPENCE EVERY MONTH

Address all communications to
AMATEUR CINE WORLD,
Link House, 4/8, Greville Street,
London, E.C.1.

FEBRUARY, 1937

Published January 15th

Subscription Rates
United Kingdom and Dominions
3 months 1s. 10½d.
6 " 3s. 9d.
12 " 7s. 6d.
Foreign 8s. 6d. Post Free

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The river in winter can be as attractive a cine subject as in summer.

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"Photomontage, like film montage, aims at giving an impression, and, again like film montage, the various images that go to the making of the final result must be employed with discretion as to their nature and number. . . . One can imagine an attractive ecclesiastical subject: the interior and exterior of an old church, detail of some architectural feature, a suggestion of books, gaunt head of the sexton, choir boys in their surplices. Incidentally, such a subject would be a good exercise for the photomontage artist; he might not find it easy to reconcile the conventional recondite dignity of the subject with the modernistic treatment that the interpretation calls for."

—Noel Griggs, F.R.P.S., on "Photomontage."

"I was longing to get my camera out of my pocket and commence shooting, but I knew how G.B.S. loathed cameramen and I knew that if he heard my noisy shutter I would be caught. . . . So I pretended to focus on the ceiling, which, by the way, was a beautiful Adams. G.B.S. turned to me and said: 'Ah, a Leica!' 'Yes, Mr. Shaw,' I replied. 'I am learning it and I love your ceiling and am wondering if there is sufficient light to take a picture of it,' Said G.B.S.: 'I know there is not sufficient light here, but go ahead, see what you can do.' I did. I shot every angle of the ceiling but now and then, when G.B.S. was not looking, I shot him, too."

—James Jarcho, F.R.P.S., on "Miniature Camera Journalism."

"Sunshine is one of the most important factors in photographing snow. . . . Weak sunshine is better than none at all, since it gives soft shadows. . . . A flat light behind the camera will never give a really effective result. The light should be cast at an angle of 45 degrees or 90 degrees; or, better still, use back lighting. Another important point to remember is to get some object to break up the monotony of the white mass. The dark parts of a bush, the dark trunk of a tree, the bottom of a fence, some twigs, footprints or cart tracks leading to the main object—use anything that will help to build up into a pattern the pure white mass of freshly fallen snow."

—Harold Burdekin, A.R.P.S., on "Snow Studies and Winter Landscapes."

The Amateur Cinematographer's Diary

is the sort of present you should buy for yourself if you have not already been given one. Every amateur will find it invaluable and will get good use out of it the year through. But only a few copies now remain. Prices: 3/6, 3/- and 2/6 (according to style of binding).

Worth While Amateur Films

THE advantage of choosing a simple theme that can be adequately expressed in a limited footage was ably shown by the prize-winning films in the 1936 I.A.C. Contest. The *Amateur Cine World* plaque for the best 9.5 mm. film in Class 6 (film plays) was won by a film that was reviewed in detail in these columns some five months ago—"Conspiracy," by Mr. C. W. M. Young. It is a single incident film, running to no more than 175 feet. No acting ability was called for; the characters did not have to play a part—they had only to be themselves.

Two young men are seen engaged in what appears to be some nefarious undertaking; they consult plans furtively, are filled with apprehension at the slightest noise. Then it is shown that the undertaking is nothing more criminal than playing with model trains. Construction is very competent; a series of inter-related incidents leading up to a definite climax and then—finish. The film owes its success largely to the fact that the author was perfectly at home with his material.

"Another Happy Day"

Mr. T. Lawrenson's "Another Happy Day," ably demonstrates that the subject most amateurs film at some time or another—the baby, is ideal cine material. It is perhaps unfortunate that with many movie-makers the "baby" film is their first attempt at film production: unfortunate because, despite what superior critics say, the subject is one of the most promising that the amateur can choose. But because of the inexperience of the makers it is invariably maltreated. Hence the sneers of the know-alls who do not know enough to realise that it is not the subject but the treatment that is wrong.

Almost every amateur has to make a "baby" film. It is incidental to our cine childhood, like measles or chicken-pox. We get over it and decide that henceforward we will make really worth-while films, a documentary that shall stir the public conscience, a social document that shall earn the plaudits of the pundits. And then we cannot think of anything to film; we discover that all our highly original ideas have been thought of by somebody else. So we fall back on holiday films and the like, and, unfortunately there seems to be the impression that you do not have to bother about construction, continuity, or indeed, any technique at all, in holiday films.

The Cross Roads

Readers who have arrived at the cross roads that do not seem to lead anywhere, might do very much worse than re-make their first family film in the light of their later experience. By expending on it the care and thought they would have devoted to their epoch-making documentary they will have done much to improve the status of our tribe. Mr. Lawrenson is one of the comparatively few who have the discernment to see one of the *raison d'être* for the sub-standard cine camera in the family film, acute powers of observation to record faithfully, fertility of invention to raise it from the humdrum and technical proficiency to make an efficient job of it.

The *Amateur Cine World* 16 mm. plaque was awarded to a Japanese amateur, Mr. Khoji Tukamoto, for his film "Mount Zao," a beautifully produced scenic; many of the shots are of quite surpassing beauty. But, it might be argued, the producer starts off with the great advantage

(Continued on next page)

The Editor

of having a splendid ready-made subject: mountain tops shrouded in scudding mists, a wilderness of trees on which a mantle of snow has played fantastic tricks, so that it seems that we have blundered on to some strange landscape on the Moon, skiers to churn up the powdered snow as they swoop down the slopes, a long file of climbers holding torches, to make the faery world yet more unreal. What chance has the English amateur, with his lambs, snowdrops and the pier at Brighton, against all this?

Constructing and Assembling

The answer lies in the fact that another film of precisely the same subject, made by someone who was obviously in the author's party on the ski-ing expedition to the mountain, was also submitted. A few of the shots, indeed, from "Mount Zao" are duplicated in the other film, most of the same scenes appear in it and all of the same people. But "Mount Zao" is a film, the other a collection of shots. There is a definite rhythm in the first, the angles are more expressive, the editing more imaginative and coherent. The one is constructed, the other assembled. A good subject may be half the battle, but only expressive treatment can win it. Brighton pier offers as good possibilities as Mount Zao. Admittedly they are not so easy to discern but the imaginative film producer can find them.

It was no surprise to see Mr. H. A. Burnford's "Harvests of the Forests" heading the prize list in Class I (Industrial and Scientific Processes). Mr. Burnford's 1935 prize-winning entry, "Cement," was a forthright indication of his calibre as a movie-maker. Pop Burnford, as he is popularly known, is sixty years old. "Cement" was his first film; before he made it he had never handled a cine camera. Possibly diffidence deterred him, for it could not have been easy for a father to compete with a son who had gained something of a European reputation for his 16 mm. films. Paul Burnford's "Moods of Nature," which has gained awards both here and on the Continent, is remembered as an outstanding amateur effort. But perhaps Pop feels safe now that Paul has become a professional.

Meticulous Care

"Harvests of the Forests" stands out from the general run of amateur films by reason of the meticulous care that has obviously been spent on it. As such it is an object lesson. The average amateur film is too loosely constructed; it invariably shows a reluctance to cut. In this film the theme is very clearly expressed, every shot is significant; there is no redundancy. Mr. Burnford takes editing very seriously, almost painfully so. On occasion we have come upon him groaning aloud at the thought of it, trying to summon up courage to go into the next room and fit a few film strips together. That accomplished he will torment himself anew by the reflection that the sequence is still not quite right and the searching self-examination begins all over again.

Small wonder that the ultimate result, the final paring, is so successful. We would not suggest that other amateurs should emulate him in this—that would make

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(Continued from
previous page)

a penance of what should be a pleasure, but at least they should remember that good films are seldom the result of happy accidents. Careful planning, attention to detail and—not least important—sincerity of purpose, must go to their making. Not that "Harvests of the Forests" is a masterpiece. It is a very good, straightforward job of work with no frills, but it is perhaps a little too austere. If Pop Burnford can inject into his films some of that warmth and kindly good nature that are part of his make-up then the title, "King of the Amateurs" that has been bestowed on him by one enthusiastic writer might sit easier on him. At present, as he will be the first to admit, there are pretenders with better claims to the throne. But honest workmanship is its own reward.

* * *

LAST month we discussed the "how-to" film and its suitability for amateur filming. The theme of the "how-to" film is virtually "how not to" and concerns the conflict between a man and his circumstances. "How to Use the Highway Code" might be the subject of one such film; the sub-titles would give perfectly sensible advice and instructions but the pictures would belie them. Thus, one sub-title might read: "Slow down when approaching cross roads." The car with our hero in it duly slows down—and stops, holding up a line of traffic behind.

"Always signal your intentions" another sub-title might run. Our hero is following a lady driver; she indicates that she is going to turn to the left but goes straight on, signals him on and then takes the centre of the road, and so on. He zig-zags behind her and is eventually scraped by the back of her car as she stops unexpectedly. Peeved, he decides to adopt the same tactics, but is not aware that she has turned down a lane and that the car behind him does not contain the lady driver but the police. Ideas will readily occur to the amateur with an inventive turn of mind. All that you have to do is to put obstacles in the hero's way.

"How to Get Over the 'Flu'" is a seasonable topic for a film of this type. We might open such a film with a shot of our hero sneezing. Sub-title: "At the first sign of a cold, take a couple of aspirins." Hero hunts about the house for them, knocking into things as he does so. But the aspirins are very elusive. In desperation he puts on his hat and coat and prepares to go out to the chemist for them. He opens the front door and finds it is raining hard, decides not to go out. Sub-title: "Then go to bed."

Patient gets up to the bedroom and finds the bed not

Medium and long shots will convey the grace of skiing, but include a few close shots for vitality.

made. He struggles with the clothes. S.T.: "An old wives' remedy is to tie a sock round the throat." Hero does so and all but strangles himself. S.T.: "The patient should be kept quite quiet." A barrel organ starts to play outside. He tries to bear it, closing his eyes to persuade himself that he is asleep. But no good: he struggles out of bed and opens the window. Small boy with a pea shooter finds a target in hero's eye. Hero goes back to bed, leaving window wide open. Finds it is too chilly and has to get up and close it.

A banging on the door. Patient ignores it, but it is too persistent. Goes down to front door eventually and opens it to a canvasser who tries to sell him a carpet sweeper. Now it is time to get to the climax. His wife returns home from her shopping and decides that she has the 'flu. Hero has to get up, forget his own woes and minister to her needs.

Such is the bare outline of a film well within the capabilities of most amateurs. None of the cast, which can be as small or as big as desired, needs to have any real acting skill and the plot can be tailored to fit them.

* * *

NEXT month we shall begin a series of articles for the man whose wife has encouraged him to invest in a movie outfit, "so that we can have some moving pictures of our holidays and the baby and Gyp and all that sort of thing." In short, easily digestible articles for the amateur who is neither fool, expert nor artist, who distrusts talk about montage and anything "arty" or abstract but wishes to get the maximum enjoyment out of his hobby and achieve reasonably efficient results. He is, after all, the backbone of the amateur movie business, one of its most dependable props, and he rarely gets the attention he deserves.

Beginners and others—"homely" cameramen, we might term them—should make sure of getting this issue so that they secure the complete instructional course. The author is Mr. Harold B. Abbott, who, as readers will be aware, has the happy gift of explaining clearly without ever being guilty of under-estimating the commonsense of his audience.



The COLOUR

The Colour Separation Process, by means of which 'false' backgrounds are inserted, is widely used in professional studios. In effect, the actors appear before a setting which they may never have visited in their lives. Thus, the heroine of a jungle scene may be seen in an African jungle, but she would act her part in the studio. Although few amateurs may have occasion to make use of the system, we feel they will find this account of its adaptability to amateur needs by the well-known continental amateur, Andrew Lenard, of considerable interest.

By ANDREW LENARD

coloured substance lets pass all rays of its own colour, while it blocks the way for other colours. The more "alien" the colour of the passing rays is from the colour of the transparent substance, the more complete will be the resulting blockade. Blue and red are two such "alien" colours; we shall use them to good advantage. A simple experiment proves the truth of the above-mentioned rule. Look at a red object through a blue glass and it will appear dark (nearly black) because its rays are blocked by the blue of the glass and therefore do not reach the eye of the observer. Just the same result is obtained when looking at a blue object through a red glass.

Simple Experiment

The next step requires a simple experiment with a "still" camera. Take a piece of absolutely clean celluloid and draw upon it with red ink a closely set criss-cross pattern of any form. Let the ink dry and put the celluloid in close contact (in the darkroom of course, at weak green light) with the emulsion of a super-panchromatic plate. Make sure that the celluloid will not fall away from the plate when you open the charger-cover in the camera. Four little patches of seccotine at the corners will glue the celluloid most securely to the emulsion. Now rig up your camera and place before it a perfectly uniform blue surface—a sheet of blue stiff paper—so that it covers the whole area taken in by the lens.

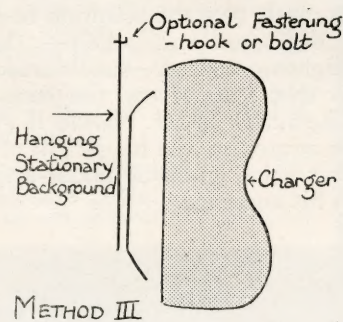
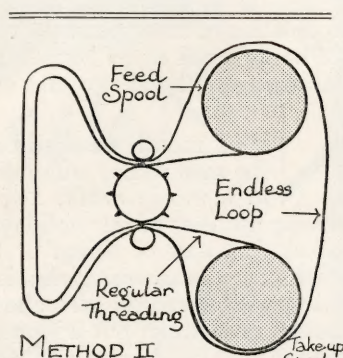
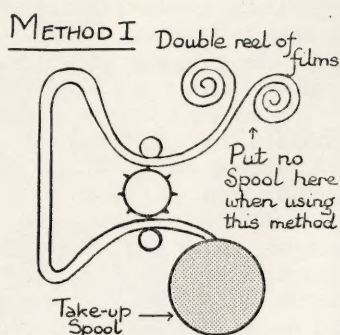
In front of this blue paper you put a red object, say a book or a red toy-figure. The object may have different shades of red, but must not show any other colours. It is important that this object covers only a part of the picture area and that its shadow does not fall upon the blue background. Make your exposure with the prepared plate and you will find out that the lens stop and the exposure time are matters of careful experiment. To attain the required result quite a number of trial shots will be required. I cannot give any definite data here, because all depends upon the colour shades and lighting used. It is advisable that the red ink should not have a very deep shade, while the blue should have a middle-shade. When you have found the right exposure the plate will show after development the object before a patterned background and

SEVERAL methods of inserting a foreign background behind a scene played in the studio have been evolved by technicians. These endeavours have two chief causes. First of all, they can reduce production costs to a considerable extent, as there is no necessity to take the actors and the technical staff to some remote part of the globe, and secondly the transportation of the sound equipment to far-away locations usually offers very difficult problems. For instance, the whole electric current plant has to be moved; the acoustics of an excellently placed location might be bad; background noises (a waterfall, a working factory, etc.) might cause difficulties. It is safe to say that the inserted background system evolved with the advent of sound. It proves again that difficulties exist only to be overcome. This seems to be especially true with movies.

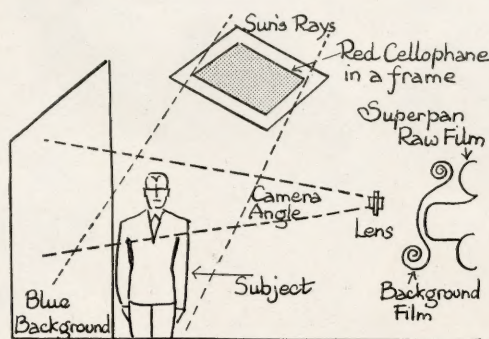
Ingenious Process

Of the different methods of inserting false backgrounds behind a scene taken in the studio perhaps the most interesting and ingenious process is the so-called "colour separation."

Several engineers have tried to solve this problem and the name of Dunning is perhaps the best known of them. To understand easily the principle of the colour separation process one must bear in mind the well known fact that a transparent but



All three methods shown above can be used with spools or chargers. It should be noted that the diagrams show only the basic principles.



SEPARATION PROCESS

And Its Adaptability For Amateur Work

every trace of the drawn in pattern will be unnoticeable within the outlines of the object so that the pattern really and truly seems to stand behind the object and the parts covered seem to be hidden from view by the object itself.

Now, if you are to understand this basic experiment properly, I must refer you to my previous remarks. The red rays emanating from the object pass unhindered through the red pattern in front of the emulsion and finding no resistance, impress upon the plate the image of the object. The pattern itself does not show in these places because its shade merges with the shade of the red colour of the object and forms an entity which is undistinguishable by the emulsion. Therefore the image of the object passes without harm through the background pattern positioned before the panchromatic plate. So you see, also, why it is necessary to use a super-panchromatic emulsion. Simply because it is imperative that the plate should respond uniformly to all possible colours.

The Blue Background

The blue background sends its rays everywhere where it is not covered by the red object so seen from the direction of the camera. These blue rays, forming a sort of enclosing silhouette frame around the object reach the criss-cross pattern only in such places where there is no image of the object. This is because at the place where the image of the object appears on the plate the blue background is covered by the red object itself. The blue rays pass through the pattern and affect the plate only in such places where there is clear celluloid in front of the emulsion. Where the blue rays find red ink they are swallowed up (red does not let pass blue, you will remember) and in these places the plate will not get any light impulses, i.e., it will be unexposed.

Speaking in general, it can be said that the pattern is printed upon the emulsion by the blue rays. But this printing takes place only in such areas where the red object is not apparent on the emulsion.

The Most Important Phase

It will be appreciated that this explanation is couched in popular vein so that it can be the more easily understood by the amateur. Physicists and technical men will doubtless disapprove of my expressions. However, I am writing for the amateur, who is not so much interested in the scientific side of the affair, but rather seeks an easily understandable outline of the process.

And now I come to the most important phase. How can an amateur use the colour separation to insert false backgrounds behind his actors? This is not so very difficult. Imagine that we change by some process the

colour of a background shot into red. What I mean is, that we do not tint the emulsion-bearer red, but rather that we

change the black silver-picture into a red one. This is called toning and is an easily obtainable effect. Then if we insert this red toned positive background film-strip into the camera upside down in the gate and emulsion side towards the lens and we thread behind it a super-panchromatic stock in such a way that the claw engages both films at the same time, we have solved half our problem.



Strong foreground gives strength and vitality to the picture while at the same time not materially detracting from the background which, without it, would be somewhat dull and lifeless.

An empty wall is painted blue or covered with blue paper of the required shade. The actors are placed before this wall (use only semi close-ups or close-ups and shoot at a straightforward angle from eye level) and the assistants hold up pieces

of red cellophane so that the rays of the sun pass through these "filters" before reaching the actors.

Use front (flat) lighting; your reflectors should be made of red silver paper; no shadows should fall upon the background; the actors should not move too much; red shades should predominate in clothing and make-up, but it is not necessary to exaggerate this; lips and make-up shadows should be made up with green colours; see that the actors are always bathed in red light, but that the "filters" do not show in the picture; the actors should never move away from in front of the blue background; never show them beneath the hips to avoid

(Continued on next page)

The COLOUR SEPARATION PROCESS

(Continued from previous page)

the so-called "floating," the spectator getting the impression that the actor is in place all right, but that in some way he does not fit into his surroundings. Above all, you must make a number of experiments to find the right lens stop. Focussing will also need additional care at large apertures as the presence of the red-toned positive in front of the sensitive film must be allowed for. This method is not for the beginner, but the serious worker is sure to find a very interesting field for experiments in these lines. Change also the colour of your blue background if the effect is not satisfactory at once.

Two practical problems must now be solved. First, how to tone the background film into red. Put the background positive into a simple acid hypo-bath for about 10 minutes and then wash it thoroughly for half an hour in running water. Afterwards prepare a bath consisting of 20 grammes of potassium-ferricyanide for one litre of water. In this solution the black silver-image disappears entirely. Leave the film in this bath for about five minutes and wash it afterwards until the yellow shade is gone. This may last about 10 minutes. After this the film is put into a toning bath composed of 50 grammes of copper-chloride in one litre of water. The film takes on a light red shade in this and after proper washing and drying is ready to use.

All these operations can be made by ordinary daylight. As the film is a little intensified in this bath, it is advisable to take a rather transparent original positive for the background. When you have completed your

preliminary experiments never charge the camera with more film than you intend to use for that one particular colour separation scene.

I make it a rule never to load more than 9-12 feet—sufficient for one trick shot. There are three methods of inserting *both* films into the threading and the gate. If the background is one of continuous motion, make up two rolls of film, one being the raw film and the other the toned background. As you have only about 9 feet from both, you will have ample space in the upper part of the camera to place both film rolls one beside the other. On the sprocket wheel you unite the two stocks and form the loops in the usual way, but taking care that the outer film is just one frame longer to form the loop. In the gate the films pass in close contact and the lower loop should again have one frame more for the outer film strip. At the take-up the films run together upon the same reel or camera-kernel, as the case may be. In cameras where no loop-forming is necessary (as with a number of 9.5mm. cameras) the proceeding is the same, only the loops being missing.

Endless Loop

In the case of the periodically moving background (waterfall, swing, rocking chair or similar movements, always repeating the same movement) an endless loop can be cemented together from the background film which passes through the gate and in the camera all around the charger or the reels as the case may be. In this case the normal charging of the camera does not need to be altered at all and the endless background film loop runs through the gate in a never-ending way. This loop does not take away any space in the camera, as its only dimension is its thickness and this is negligible. Care should be taken to cement the loop together in such a way that the periodical movement is really maintained and properly bright in register. Otherwise there will be "jumps" in the period. The splice itself should not show on the screen.

For stationary backgrounds (such as you use when you have no film strip available and take a shot of a postcard or a still photo) it is enough to have a strip of 5 inches made from the photo in question in the titler and this will serve the background purpose admirably. Some method can always be found to hang this short piece of background film in the gate in such a way that one frame comes exactly into the aperture and the film extends below the claw through the gate so that it lies steady. The perforations are cut away in the area

Activities on boats in river or harbour will make a useful sequence for your cine-magazine.

(Continued on page 552)



GOING INTO PRODUCTION

THE Nemo Amateur Cine Society was like many other societies: it had considerable difficulty in getting hold of suitable film plots. Then one of its members suggested a story entitled "Stupendous Attraction." The society worked on methodical lines and accordingly the scenario department was told to get to work. The chief scenarist took the matter in hand and first wrote down a synopsis of the story as it had been related at the meeting. Thus:

A cine club is producing a film—many difficulties are being encountered—camera trouble, producers and directors and assistants clashing—temperamental leading lady—protest meeting called, but no one comes—more trouble in filming the one indoor scene, incompetent electrician—faulty processing—final big premiere, poor attendance, astonishing film explains this.

Close examination showed only too well how truly the club member had spoken when he described this as a skeleton story. The bones were indeed bare and it was up to the scenario department to supply all incidental detail, as well as a plot for the film-within-the-film. The final length was to be about 15 minutes running time.

The Committee Get to Work

It was decided to evolve a brief treatment, thence a full treatment and finally the scenario. For the first step a committee of three was called, because at this early stage heavy concentration is not required, but facile invention is; moreover, different viewpoints are represented, useless comedy gags are soon shouted down and facetious comments may lead to useful ideas.

The committee devised an ingenious opening, which satisfied the two essentials of quickly introducing the theme and providing initial comedy. It was decided to show the irate director of the film discovering the sordid fact that, at 10 a.m. on a lovely Sunday morning, when shooting had been arranged for 9.30 at a location five miles away, the leading lady was still in bed. This to be followed by postponement of shooting till the afternoon; moody drive home with apparatus of director

I. THE WORK OF THE SCENARISTS

and cameraman; morose discussion of state of affairs while unloading apparatus outside garage; then work in progress at afternoon meeting.

Other suggestions noted and filed at this juncture were: choose cameraman as comedy character of worried type; have fat and sluggish assistant director as additional comedy; continuity girl and cameraman engaged, hence former rather dreamy at crucial moments; disdainful highbrow member of the club hovering in background.



Activities in the Finchley A.C.S. studio during the shooting of "Incident," 16mm. interior colour film.

Also two "gags" were agreed upon; a weak leg to the camera tripod which would sag during important shots. This to be repeated, say, three times, corresponding devastatingly ruined shots to appear in the finally screened film-within-the-film. And the other "gag," a play upon the hideous consequences of continuity mistakes, due, of course, to the pre-occupation of the continuity girl, which result in the dazzling appearances and disappearances of the hero's hat in consecutive close-ups, and so on.

The next problem was to decide upon the story of the film-within-the-film, the final screening of which must necessarily be the comedy highlight. It was decided that a simple elopement and chase would do, the story thus being the one about the

(Continued on next page)

THIS IS THE FIRST OF A NEW SERIES

which, while designed principally for cine clubs, will also be found of interest to the individual worker. It deals with the preliminary work of film production, future articles in the series being: The director collaborates in writing the scenario; preliminary work of the cameraman, and montage ideas; some details of work on location, and results. A particularly useful feature of the series is the novel plot of a film-within-a-film, produced by the mythical Nemo Amateur Cine Society. The film, which gives opportunities for many amusing gags, is a burlesque on amateur film production and is thus well within the capabilities of any club. And it is good to laugh at ourselves now and again.

By H. A. V. BULLEID, B.A.

Going into Production

(Continued from
previous page)

so the young man arranges an elopement, hoots three times under the balcony at midnight, drives away with the girl in a fastish but obsolete car, and having made a vast amount of noise in the process, gets chased by the squire in a faster and more modern, mechanically - propelled vehicle. Then tragedy suddenly comes, the pursued car going over a cliff edge, the young man killed, the girl miraculously thrown clear. 100 per cent. sad ending. The Now Softened Father comforts the Bereaved Young Fiancee.

It was decided to show three of the scenes in the course of their production, namely, the mechanic and girl deciding to elope (interior, workshop); the hooting under the balcony; and the car plunging over the cliff. A superb gag in connection with the latter would be the elaborate care taken to film the car approaching the cliff edge and the final horror of its owner when it did actually go over. "And, by the way, that'll be a pretty problem for our property man," said the chief scenarist, with an unpleasant smile.

It was agreed that, after the three big scenes showing the film-within-the-film in production, it would only be necessary to indicate the work of processing, cutting and premiere-arranging very briefly, after which would be seen the posters, the man at the box-office, the empty chairs, and finally, on the screen, The Film.

After a final discussion on general lines, the committee dispersed and the chief scenarist took his notes, arranged them in order and wrote a brief treatment. Thus:—

Girl lies in bed, clock at 10 a.m., calendar at Sunday, house is bathed in sunshine, man drives up in car, hammers at door, girl's mother answers, man shouts, girl in bed, mother shakes head, man hands over a card, drives away, mother wakes girl, places card by calendar,

Humble Young Mechanic in love with the Rich Squire's Beautiful Daughter. The Rich Squire frowns



card reads " — Cine Club, shooting 9.30 a.m. Sunday —th, presence of Miss — is required." Man drives on, up to group of people, board in foreground, " — Cine Club now shooting." He shakes head, says "this afternoon," helps cameraman to pack apparatus

in car, drives back via girl's house, she is now up, apologises, agrees to be early in afternoon, men drive off, discuss position as they park car. Fade out.

Fade in, back at location, balcony scene, shooting in progress, girl above, man as mechanic below. Difficulties being experienced. Flower pot dislodged, almost disaster . . . All ready for take. Tripod leg sags. New set-up. Leading man doffs cap to cool brow, omits to replace . . . retake, film runs out during shot, pause for re-load by assistant, cameraman passes time with continuity girl. Sluggish assistant laughs at leading lady's pom tearing up paper, till he sees it's his copy of the script. Fade out.

The Car Chase

The company trek home, tired, but quite satisfied.

Another day, on location for the car chase. Shot taken of the two cars dashing past. Then move to edge of suitable quarry. Car with girl and mechanic set up at cliff edge. Cameraman says, "We'll have to use reverse motion. Back away." Arranges his set-up. Director talks, discusses scene with actors, gives the word, car backs away—"too slow," try again, gingerly approach cliff edge, successful take. Next rehearse girl falling out, she dislikes it, all members crowd round. Decide to

Use panchromatic film and a filter (a 2x, say) when filming winter sports, so as to secure the snow gradations.

do in close-up, away from car, try several times, girl gets rattled, director says "just once more, please"—in background, the car, unattended, slips towards cliff . . . shout goes up . . . take is spoiled, camera collapses as tripod sags . . . Fade out.

Notice of special club meeting to discuss slow progress, zero attendance, poster advertising big fight the same night.

Discussion in club room, all set for the indoor scene, all the rest finished. The set complete, part of a workshop; the batteries of lights, excitable electrician, incredibly complicated switchboard. Start shooting on medium shot, trouble with lights, heat, shadows and wires. Cameraman distraught. Tripod leg . . . Director warm and worried. "Just once more, please" . . . Fade out.

(Continued on page 537)

PRINT COLOUR AND QUALITY

THE theatrical producer knows the value of coloured light in controlling the emotional reactions of an audience. The professional film maker at one time also made much use of the same knowledge by showing different sequences in a film in different colours.

This was accomplished by printing the positive pictures on coloured film base, e.g., deep orange was used for sunsets, red for fires, etc. The habit has died out, not because it was considered wrong as a technique, but because the presence of colour on the film base adversely modulated the sound track.

Several attempts were made to avoid this difficulty, either by only partly dyeing the film and leaving the sound track bare, or by using colours which did not affect the sound transmission. In the former case the films were somewhat easily damaged in cleaning, while in the latter case the innocuous colours also proved to be ineffective. Nevertheless, the technique does remain in that many of the news-reels are printed on a lavender base, which imparts a clean, bright look to the pictures without the colour being obvious. Something, in fact, like rinsing white clothes in blue water or putting blue into a pot of whitewash. It is possible to use blue in this way because it has little or no effect on the sound track.

Professional film is projected by means of arc light which is a close approximation in colour to daylight, so that even without the added blue, pictures on the screen will be of a fairly good colour. Even the medium gray passages will appear reasonably neutral. On the other hand, sub-standard films are almost always projected by means of half-watt light and though the lamps are run at a high temperature, this light is comparatively yellow. The result is that the gray tones, particularly in a low contrast or a high key picture, will often look a foxy brown colour, instead of being a clean neutral tone. The use of blue or lavender overall tinting can give a great deal of improvement in such cases, killing the foxiness and at the same time cleaning up the high-lights to give a pearly tone.

The user of reversal film can only secure such an effect either by the somewhat troublesome method of dyeing the whole film or sequence in a dye bath, or by employing some

Tinted bases often considerably improve the effectiveness of a film: yellow or amber imparts warmth, lavender a cold clarity. And there are other advantages besides the purely pictorial. Amber, for instance, is useful in masking blemishes in a film.

By GEORGE H. SEWELL, A.R.P.S.

sort of filter over the projection lens. The latter method has two disadvantages. One is that if the same filter is used for long periods and subjected to the intense light and heat of projection, it will fade fairly rapidly. If, on the other hand, various coloured filters are required for various sequences, it is extremely difficult to make the change from one to the other at the correct moment and colour time-lag from sequence to sequence can be very irritating.

There have, however, been a number of colour wheels and other devices placed on the market from time to time. An ingenious friend of mine did design, on paper, an electric relay system in which the next colour to be used was pre-set by the operator on the battery of filters, a notch on the film making the actual change-over. This idea, however, never got beyond the paper stage.



Foreground interest strengthens the composition and helps to build up an attractive picture.

The user of negative-positive film can obtain such effects with the minimum of trouble and with practically no additional expense, by simply having his positive prints made on film base of the appropriate colours. Both Ilford and Gevaert, to mention two of the makers of negative-positive, have such stock available and the

(Continued on next page)

two most useful colours are, in my opinion, lavender and yellow or amber.

As indicated previously, lavender is a light colour which is almost imperceptible as an actual colour on the screen, but which gives a generally 'clean' effect to the projected picture.

Yellow, or amber, imparts a general warmth to the whole scene which is particularly effective when used in contrast with lavender tinted scenes. For example, an out of doors snow scene on lavender, changing to an interior printed on amber.

Amber is also useful in that it will cover up a large proportion of the incidental blemishes in a film. That is why it is often used for film library prints which have necessarily been made from worn originals, or second or third-hand dupes. For this reason it may sometimes be beneficial to have a copy of an old film on amber base.

A Hidden Pitfall

There are more vivid colours, such as red, but I am not personally in favour of their use, because they are often so obtrusive as to draw undue attention to themselves. Often, too, they are false, as, for example, when a picture of a bonfire is printed on such deep red film stock. Hot flames are *not* deep red.

There is, however, a pitfall hidden in the use of coloured base, or rather, a definite technique should be observed. I have often been worried by films in which the pictorial sections were on coloured base, while the titles were either on black-and-white stock or in some other colour. A title is almost always associated directly with the shot or sequence which follows it and for this reason its colour should be the same, yellow titles for yellow sequences, blue titles for blue sequences and so on. The only time when a title should differ in colour is when it in itself forms a separate sequence; when it expresses a separate and isolated idea. Here the use of a different colour or of no colour at all may give added dramatic significance.

The same rule applies with titles of colour films. Because all sorts of colours are included in the pictures themselves, almost any colour within reason may be used for the titles, but black - and - white is

definitely wrong. It will have been observed that the two companies which are at present issuing colour films include coloured base titles in their specimen reels.

In one case the titles are on a bluey-green background and in the other on an amber background. Negative-positive film titles

printed on an appropriately coloured base are an economical and effective solution of the problem of titles for coloured film and they can be had with the emulsion facing in the direction appropriate for the particular type of film.

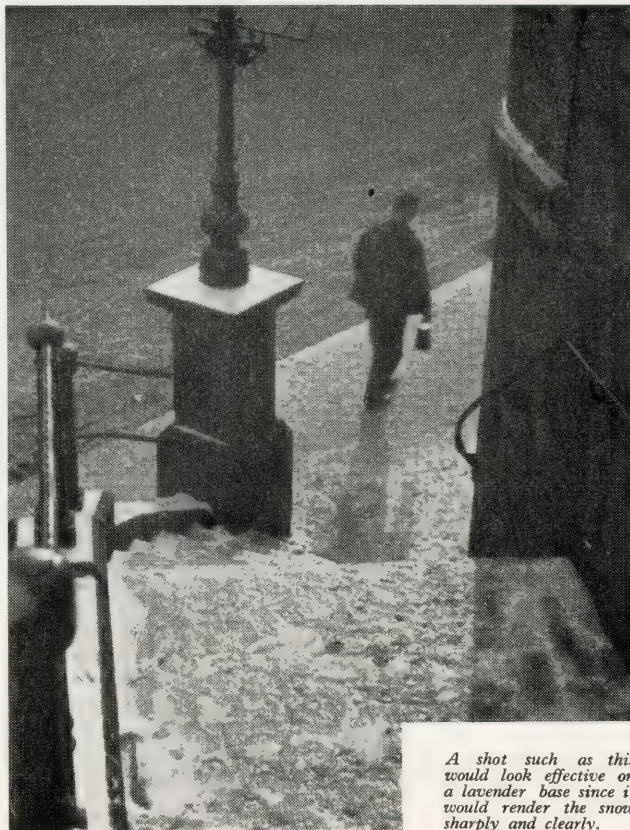
Another type of image control which lies in the hands of the negative-positive user is that of print density. Generally speaking, the average positive print tends to be somewhat lighter and thinner than the average reversal positive. This is of great advantage when it is desired to project a large picture over a long throw, but may be less desirable when the same projector is being used to give a smaller picture at home. The use of a resistance to cut down the light will often not solve the problem, because it also makes the light unpleasantly yellow. In an emergency I have used a neutral density filter in front of the projection lens. It is, however, possible to have your prints made of adequate density and often they will gain in apparent quality.

This technique of printer control can be used for various sequences of a film. It may happen that by means of filters, control of exposure and other means

you have sought to secure a given effect, but that when you receive back the film the whole result is somewhat lighter than you have anticipated. This will be because it is naturally customary to process films to a normal mean of density. In the case of reversal film your only remedy may be intensification, but with negative-positive film a denser print from the same negative will often achieve the desired result. In fact, with some difficult subjects of high contrast, deliberate full exposure, curtailed development of the negative and deep printing may be the only means of securing adequate overall density combined with rendition of wanted detail. If the modified printing is successful, care should be taken to remind the processing station that the printing technique shall be repeated when ordering the final edited copy of the film.

Print Colour and Quality

(Continued from previous page)



A shot such as this would look effective on a lavender base since it would render the snow sharply and clearly.

Living Lines

Trick titles, cartoons, animated diagrams, all the paraphernalia of abstract representation—every cinematographer at times needs one or more of these devices. Simple and inexpensive apparatus makes a miniature studio for which the educationist, the cartoonist and even the feature-film maker will find many uses. As for the family-filmer—well, there is no other way of portraying the stork who brings the precious bundle.

By

J. F. MARSHALL

A.R.P.S.



Backgrounds can slide in the base-board guides, simulating tracking shots. The vertical join becomes invisible when both lamps are lit; the light blue line, representing the course of an acrobatic bobsleigh, does not record on the ortho stock used in the cine camera.

A DELIGHTFUL world, in which obedient actors traverse the scene in perfect timing, behaving precisely as the director wishes, manifesting no temperament save his, waiting always for his convenience and ready at any moment to do his bidding, never grumbling, misbehaving or deserting—that is the world of cartoon!

But for the price of celluloid—twopence for each sheet 8" x 10"—and the limitless time involved, few amateurs would not follow the Disney lead. This and the succeeding article show that it is possible to cut the cost and labour of cartooning without materially impairing the finished product. Certainly transparencies offer advantages—principally in fluidity of line and perspective—which are essential to the commercial cartoonist, but one of the joys of the amateur is to achieve a work of art within limited facilities. Who would build a scale-model steamship if he had all

the resources of a machine shop available?

The very stiffness of limb inherent in cut-out figures is turned to advantage by deliberate aim at quaint subjects such as nightmare, or a futuristic mechanical world. Stiffness is not synonymous with jerkiness; the system here described encourages the representation of effortless motion. There is, however, a peculiar oddity in the painted puppets which lends itself readily to comedy: the solemn dignity of the flat manequins in absurd

situations is so utterly grotesque.

Brief experiments sufficiently show that single-frame exposure is essential: "blipping" the shutter release is uncertain; attempting to move the

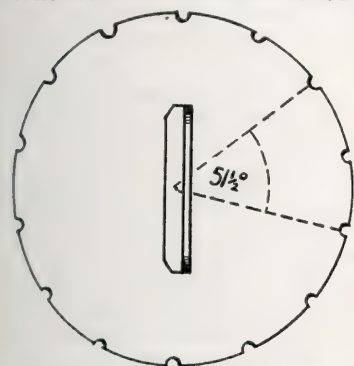
figures by concealed levers in front of a running camera give but limited scope and jerky movement. Even so, this method can be successfully used in winter sport and snow scenes, where a sliding movement is appropriate and saves much time on such shots.

Hand-turn cameras with a 20-inch (half-metre) supplementary lens are available at a sovereign or less; one of these, with a simple single-frame gear, is shown in the illustrations. The Pathe camera makes seven exposures for each complete turn of the handle; the notched wheel substituted for the handle acts as a ratchet which is moved by the grip-bar attached to it and is locked in any of fourteen positions corresponding with the open or closed positions of the lens-shutter.

Turning-Handle Removed from Camera

The turning-handle is removed from the camera by extracting two small screws; these are used to fix the ratchet-disc on the same boss. The disc need not be positioned with more than ordinary care; a slight degree of racial freedom in the short bar carrying the locking-rod makes it simple to secure meticulous adjustment later. An experimental disc can be made from stout cardboard, but it is better to use thin brass cut with tinsmith's shears; large scissors will serve, providing she doesn't see you!

The rods controlling the mechanism are made from soft brass strips—strip-wood could be substituted if desired. The lower rod is a fixed bar, clamped round and screwed to the camera-support; the upper rod is



Control disc 3 ins. diameter. Strip handle bolted or soldered. To mark out:—measure off $51\frac{1}{2}$ degrees and strike seven sectors with dividers. Bisect arc between any two adjacent markings and strike remaining seven positions. Diameter of slots slightly larger than selected pin bar. Back corners of slots rounded off to allow pin bar to ride smoothly.

(Continued from previous page)

pivoted on the end of a short strip of brass which itself can be swung round the screw that holds the fixed rod. This radial adjustment is limited by a lower screw which passes through a slot, or over-sized hole, in the bar and can be tightened to lock the latter in adjustment. A washer between the screw-head and the bar ensures good gripping surface.

Inside and at right angles to the upper rod, at its free end, is a short pin, the side of which is held down on the periphery of the ratchet by the tension spring which links upper and lower rods. This pin drops into the notches of the ratchet and so locates its position. The short bar supporting the pivoted end of the upper rod is adjusted so that, with the pin resting in a notch, the camera-shutter is either fully open or fully closed. Then the "shut" positions are marked on the ratchet with bold, black, radial lines.

Sturdy Stool

The wooden support for camera and rods forms a letter A with sides 24 inches long. These are the extended legs of a sturdy stool, of which the other legs measure 21 inches. The actual anchorage of the camera is a block of wood gripped between the longer legs.

In the centre of the platform which represents the "seat" of the stool, is a hole two inches square, through which the camera-lens looks vertically downwards: the camera is clamped in this position with a $\frac{1}{4}$ " Whitworth bolt passing through the anchorage into the tripod-screw socket of the camera. Two horizontal strips attached to, and projecting from, the anchorage, grip the sides of the camera to prevent it from swivelling. One strip carries a magnifying glass which facilitates reading the footage-meter.

The stool is fixed by screws to a rectangular baseboard, approximately 12" x 10". It should be emphasised that this construction must be absolutely rigid—slight looseness will manifest itself in a picture which trembles on the screen.

Foot-Rules as Scales

In the original model brass rules (Woolworth curtain rails nicked with a file!) are fixed along the longer margins of the baseboard to serve as reference scales by which to position the little figures in their antics and as a guide for moving backgrounds. Over these, and at right-angles to them, are pinned two other rules carrying clips to hold the celluloid which separates the figures from the background. Penny foot-rules might be used for the scales, so long as they were mounted on fillets of card to form them into guides in which the backgrounds may slide smoothly.

At either side are lamp-holders and reflectors taking forty-watt bulbs; the reflectors are finished dull-white

LIVING

inside and shaped to cut off any direct light from the lens above. The arms carrying the lamps are hinged for convenience in packing and are of such length that no reflection of the lamps to the lens is possible from the celluloid above the baseboard.

The exposure is regulated by a pneumatic time-switch (obtainable from all large electrical dealers for about ten shillings) which lights the lamps for a predetermined time. The selected exposure for *ortho* stock is four seconds at $f/3.5$. This somewhat lengthy exposure allows the operator time to consider his movements in the succeeding frame and minimises any slight variation in the action of the switch.

Illumination

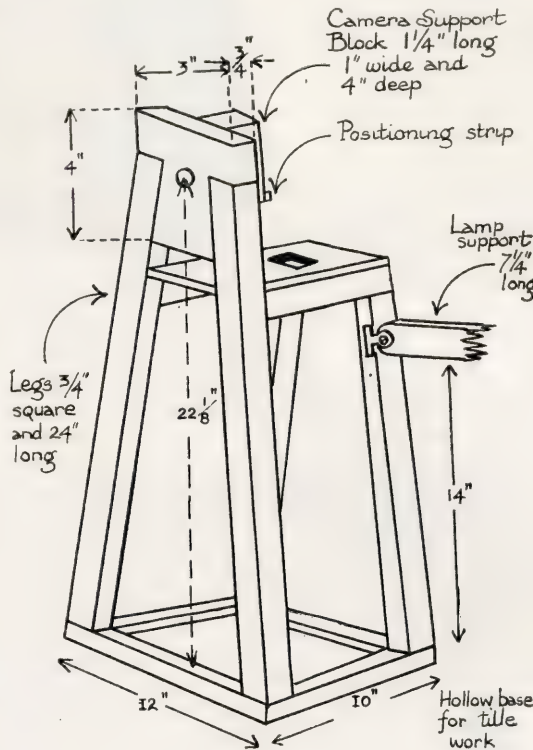
A red light beside the switch burns continuously to illuminate the scene between exposures. After each exposure the ratchet is turned through two notches, moving the shutter from "open" to "open" and halving the number of separate camera movements necessary—anything that saves needless repetition in cartoon work is sedulously pursued! On a metal ratchet the clicks of the pin in the notches form audible signals and it becomes unnecessary to look at the disc. Naturally, before switching on the white light when not actually expos-

ing, the operator moves the disc only one space, so that the pin drops into a marked slot.

With a detailed script it is possible to expose in an hour between 250 and 350 frames, according to the complexity of the arrangement. This length represents about fifteen to twenty seconds on the screen.

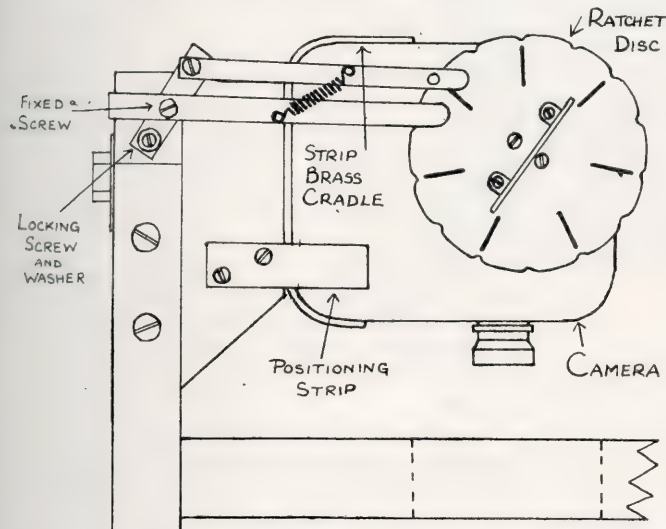
A film obviously cannot be completed at one sitting; for this reason also rigidity is essential, so that the apparatus may be left and work resumed later without having to realign the camera. A loose cloth dust-cover protects the titler when not in use: backgrounds and the few celluloids that are used, are kept in vertical racks or in boxes. The figures and movable "properties" are stored in a thumb-index book for ready access.

In the next article will be described the making of these actors and props., with the principles of action-timing and finally—though it comes first in achievement—the basis of the cartoon script.

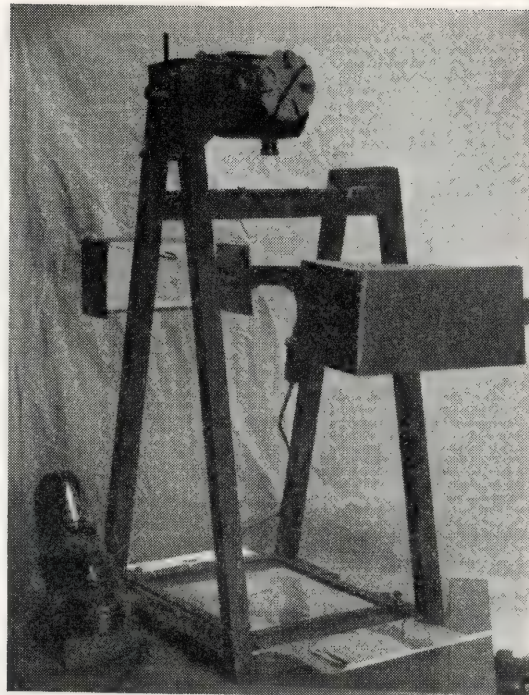


Simple Cartoon Work for the Amateur

The initial step is to delimit the field of view which, with the apparatus described, embraces approximately $8\frac{1}{2}'' \times 6\frac{1}{2}''$. The precise limits are comfortably determined in semi-darkness by pinning white paper on the base-board, opening the camera, swinging back the pressure-pad, inserting a "pea-lamp" and moving it round the gate, at the same time marking the edge of the image of the gate on the paper. Alternatively, a piece of matte celluloid is put in the shadowed gate and a strip of



A ratchet disc with fourteen notches replaces the turning handle; a pin projecting behind the upper horizontal rod rests in each notch in turn. When the pin is on one of the notches marked with a radial line the camera-shutter is closed.



The apparatus complete.

black card advanced over the brilliantly illuminated paper from each side towards the field of view until its image in the camera begins to encroach on the white oblong of the gate: marking the inside edge of the card on the paper will give a rectangle which is just within the field.

(To be concluded next month)

GOING INTO PRODUCTION

(Continued from
page 532)

Anxious work of editing, club room seethes with pre-premiere activity, posters being drawn . . . ditto affixed to frame outside small hall, slight trickle past ticket collector, small audience within, electrician fusses with projector, show starts.

The Film. To run, say, two minutes to three minutes. Interspersed with glimpses of actors' and audience reactions. Content depends upon material secured, brief treatment to be compiled later. Comes to a close with "The End" upside down, editor's error. Follow this by "The End" the right way up in different lettering to denote end of actual film.

The scenarist sat back and thoughtfully eyed his pipe. His work appeared to him quite satisfactory and accordingly, two days later, having given the matter much thought in the interim, he proceeded to write the full treatment, giving full pictorial details and set descriptions, which ran to about 3,500 words. This also included suggested wording for titles, approximate duration of sequences and general production details which occurred to the writer.

The treatment was then read to the club and approved, after which a director and cameraman were appointed,

the former to collaborate in writing the scenario and to undertake the cutting. Meanwhile, other departments looked to the preliminary questions of casting, locations, sets and properties. Copies of the treatment were circulated to assist them. Discussions were held relating to make-up, style of photography for the night-time scene, apparatus and film stock to be used, and all the rest. Approximate production costs were estimated, the hope being expressed that the misfortunes to be shown would not appear in reality.

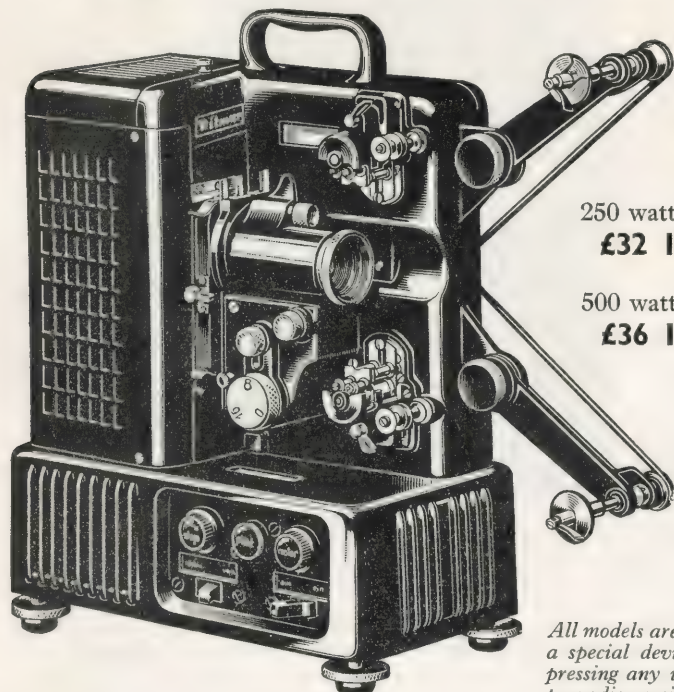
Meanwhile, the scenario took shape.

New Kind of Cartoon Paint Discovered

Developed from a closely-guarded secret formula, a new type of transparent paint has been put into use at the Harman-Ising Studios, where Metro-Goldwyn-Mayer Happy Harmonies cartoon subjects are made. Marking a major improvement in the colouring of cartoon comedies, the new paint has the advantage of eliminating muddiness and being available in twenty-one shades. It is the joint discovery of William Tracy, head of the painting and inking department, and William Hannam, Harman-Ising director.

The paint eliminates blacking-out or obscuring of backgrounds in scenes requiring ghosts, smoke, dust, shadows or bottles. First of the Metro-Goldwyn-Mayer cartoon comedies to benefit by the discovery will be "The Pups' Christmas."

THE NEW AND BETTER TWO-SIZE PROJECTOR



250 watt model
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All models are fitted with a special device for suppressing any interference to radio receivers.

DITMAR DUO PROJECTOR

3 models—9.5/16mm., 16/8mm., 9.5/8mm.

Ask your dealer to demonstrate this new projector so that you may readily appreciate its numerous advantages. Literature on request to address below. Demonstrations arranged.

- Takes 2 sizes of film.
- 10 seconds to change.
- No loose parts.
- 3 Models—9.5/16, 16/8, 9.5/8.

This Duo-Projector embodies new ideas in two size projectors—twin gates and sprockets give entirely separate film paths—the lens swivels over the required gate, the lamp-house slides to the chosen position, and the claw mechanism is selected by a turn of the large milled knob.

Careful optical design ensures clear flickerless pictures on both sizes while the framing device does not displace the screen picture.

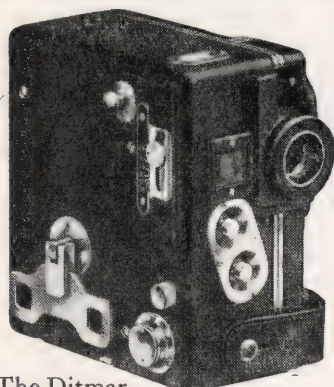
Controls. Translucent panels illuminate grouped controls and film loops during operation.

Provided with F1.6 interchangeable lens and fitted with a specially designed lamp-house with mirror reflector and large condenser. 3-blade shutter eliminates flicker. Twin gate removable for easy cleaning.

250 watt model uses lamp of mains voltage and dispenses with external resistance.

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The body is an alloy casting combining strength with minimum weight. Large motor and special gears ensures steady silent running. Grouped oiling points.



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Price 5/-.

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Vertical parallax abolished and horizontal parallax is eliminated by sliding eyepiece. Incorrect loading impossible; single pictures by hand crank.

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Telephoto and wide angle attachments available.

Only with the Ditmar Camera can you see your footage indicator and your lens aperture while shooting. You can adjust the aperture during the shot too. Then you have the choice, instantly, of either 16 or 32 frames per second by separate buttons. With the Ditmar, you can make these adjustments with the camera in use, there is no need to waste time and lose your picture. Ditmar means better pictures. Ask your dealer.

ACTINA LTD., 29, Red Lion Square, High Holborn, LONDON, W.C.1.

A scene from "My Man Godfrey" in the making. Gregory La Cava is directing. William Powell and Carole Lombard are seen on the left.



H. G. WELLS' intense urge to re-fashion the world is one with which all of us must sympathise; but its effect on the films for which he is responsible is not altogether fortunate. A profound conviction is in many ways the best possible basis for a film; but when it throws out the whole balance of theme and mood and continuity, it is defeating its own purposes.

The Man Who Could Work Miracles, his second effort, is derived from a short story. Short stories can supply sound material for screen adaptation—Hergesheimer's *Tol'able David* here comes to mind—and if this one had not been tampered with it might have proved very useful. A comparison of the original with the published 'treatment,' however, reveals serious alterations in structure. To the light and amusing atmosphere of the short story has been added a heavy propagandist element, emphasised by a fantastic prologue and epilogue, in which three god-like beings converse among the stars; and there is also a sex-interest which was previously absent.

These additions are difficult to assimilate and have served chiefly to break up the continuity (this failure to achieve adequate continuity was one of the biggest faults of *Things to Come*); and again, by making the mood uncertain they disturb the evenness of flow which a film demands. Note that the additions all operate on the side of blatancy rather than subtlety.

Trick Work No Longer a Novelty

Nowadays a film cannot rely merely on trick-work: it is no longer a novelty and film audiences are sufficiently blasé to be prepared for anything. For this reason the miracles—many of them produced by the straightforward 'stop-motion' device, or by even simpler means—cannot carry the film on their shoulders; and the more obvious ones may even excite laughter. What is more important is the presence of stilted, long-winded dialogue; of human characters who do not develop as the film proceeds; and of such a scene as that in the great hall at the end, where the mob of politicians, generals and so on, whom the erstwhile draper's assistant has magically summoned from the ends of the earth, stand and listen to his tirades with an unbelievable woodenness.

As You Like It brings us another attempt to film Shakespeare, this time from a British studio. While on the one hand the play is made enjoyable by the high standard

Professional Films

*Technical Features of Some
February Releases*

By A. VESSELO

of acting and delivery (here there is no place to discuss the merits or demerits of Elizabeth Bergner's individualistic interpretation of Rosalind), yet on the other hand as a film this marks no particular advance. The sets are unconvincing; and the attempt to impose movement on the action is unsuccessful.

Virtue of the Close-up

To divide up a scene at random into a series of separated close-ups while a single character speaks, is to run a great risk of depriving the close-up of its prime virtue, the power of significant emphasis and to turn it instead into a drag and an irritation. Or, take the scene where Rosalind is banished by Duke Frederick: since this occurs in the Palace, we are given a huge set to represent it and when the Duke enters, the camera deliberately concentrates on him and follows him in—following him out in the same way when he goes, while Rosalind and Celia are left weeping on the floor in the background.

The exaggeration of the size of the set, together with the ramblings of the camera over it, serve only to draw out the action and make it wearisome—an odd thought, when we consider that the nominal purpose of these methods is to give sweep and animation and to avoid the static; yet this is all too often the effect of spectacular intrusions in a film.

It must be remembered, in addition, that the construction of Shakespeare's plays is far from haphazard;

(Continued on next page)

Technical Features of Some February Releases

(Continued from previous page)



so that casual reshaping are liable to distort without improving. Thus, cut-in shots of Rosalind getting her things together to go into exile, or of Oliver asleep while the lioness and the python approach, are shown, we feel, simply because the screen *can* show them—and for no better reason: Shakespeare does at least as well without them.

In talking about movement, one is apt, incidentally, to forget that words, too, contain movement and that if one is putting over a long speech, then (if it is a good speech, as Shakespeare's are) it is usually wise to avoid the distraction of a wandering camera. This is brought out in the excellently-done 'Seven Ages of Man' speech, which suffers some interference, but not much.

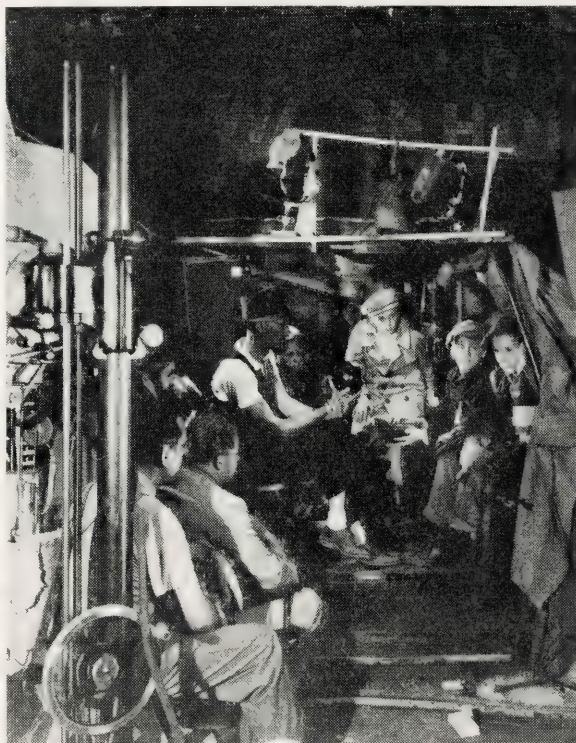
There are a number of other important releases this month, some at least of which should be mentioned. The entertaining comedy, *My Man Godfrey*, offers (in contrast to *As You Like It*) some first-class examples of the plastic camera-shot in its right context—moving across rooms and up and down stairs and seeming able to take us into the heart of a scene by skilful choice of aspect. In *Dodsworth* we have, on the whole, a sincere and effective adaptation of Sinclair Lewis's book; yet even here,

Note the reflectors in this production still from "The Texas Rangers," February release.

if you read the book after seeing the film, the latter will tend to fade into the rather flat copy which in fact it remains. Note especially the come-down of the weak and stereotyped film-ending

Texas Rangers puts us once more among the vigorous open-air settings of the Wild West in early days: if you can forget the one-sidedness of most of its morals and the triteness of some of its ingredients (as in the outlaw-Ranger's funeral, excessively reminiscent of Cigarette's funeral in *Under Two Flags* and of the horse's funeral in *Strictly Confidential*) you will find it exciting.

The Devil Takes the Count, a story of American schoolboys, is often moving, despite its overdoses of sentiment in places. Two scenes may be referred to: the one, just before the electrocution of 'Gig's' father, where the lighted interior of the tenement-flat in which the boy lives dissolves to a dark street exterior, lit only by a street lamp, under which the boys wait—until the sound of a clock striking the hour (and marking the time of execution) makes them shiver and stiffen; the other, where the boys lie huddled together at the side of a railway track while a train, heard but unseen, thunders past them, light and shadow move rapidly alternating over them as they lie in the darkness. The latter scene may recall to you the fight beside the railway-line in *Sous Les Toits De Paris*.



The Scottish Travel Association, of 2, North Charlotte Street, Edinburgh, 2, announce several additions to its library of scenic films, including Kodachrome films of the City of Aberdeen and the County of Stirling. The only charge for these films is for postage. A complete list of films available may be obtained from the above address.

The sound technician holds the microphone in his hands for this shot from "The Devil Takes the Count," featuring Freddie Bartholomew, Mickey Rooney and Jackie Cooper, who are seen in the picture.

HIGH-LIGHT EXPOSURES

from First Principles

IT is rather unfortunate that when starting to analyse the problem of exposure in cine films I was concerned exclusively with reversal film, since the technical factors underlying this special type of material have coloured the whole of the subsequent work. The reversal view-point has considerably affected the explanations given in my book as well, so that the present notes are intended to take up the entire subject from the beginning again and show that purely general considerations lead to the same result as those of the more specialised reversal materials.

It will be noted in the beginning that the photographic problems underlying the film are different from those with which ordinary still photography is concerned. In the latter, the development contrast can be modified at either one (or both) of two stages of the process, while in the film no contrast change is possible after the exposure has been made. This difference is merely due to the fact that it is quite impossible to handle lengths of film in development in the same way as single plates or cut films. In the second place, the object of this contrast modification in still work is to produce a print which shows a full range of tones between white and black, so that whatever the subject contrast may have been, the print contrast remains the same. In other words; still photographs are conventional representations of the original.

Matching Images

With the film, matters are very different. Photography in the cinema is merely a means to an end and it should only rarely attract attention to itself for its own sake. Detail, which would be shown in still photographs by an unnaturally conventional distinction between tones, is shown in the film by close-ups, for film shots are too short for us to examine all details on the screen at leisure and without interruption by a counter-attraction somewhere else in the picture. Moreover, since the effect of a film is produced primarily by comparing two shots, objects in one shot should appear similarly bright to objects in the next and the question of "matching images" becomes important.

These troubles can primarily be got over by assuming, to start with, that the conventions we must adopt are two-fold:

Severely utilitarian things, in themselves quite un-beautiful, can often form the subject of artistic shots if the angle is carefully selected and the composition is harmonious.

¶ The Smethurst High-Light System continues to win golden opinions daily and although it is explained in full in the author's book, "Exposing Cine Film," the many enquiries we receive indicate that a re-statement of first principles in the light of later experience will prove useful to many readers. And in answer to numerous enquiries we may mention that a special 'high-light' meter will be put on the market in the Spring by a well-known British manufacturer. Full details will be published in "Amateur Cine World" in due course.

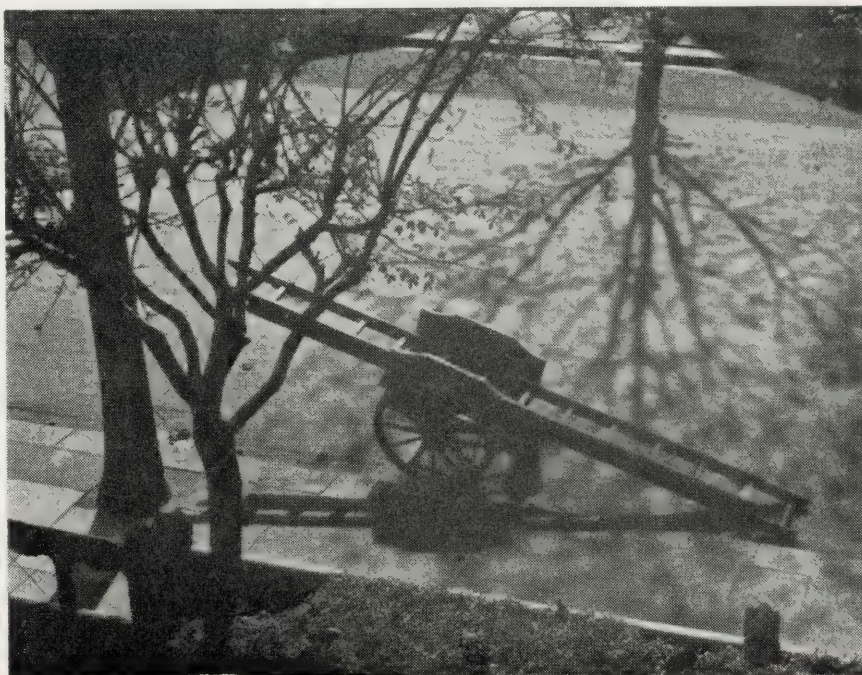
By P. C. SMETHURST

1. In order to attract as little attention to the photography as possible, it should be *natural* in effect as far as possible.

2. Objects of the same kind should be more or less the same brightness in successive shots (i.e., faces in one shot should match with those in the next, and so on.)

With these points in mind, let us examine the question of camera exposure. It can be shown quite clearly that what affects the lightness or darkness of a positive image (we assume here that a standard processing series of operations is used after exposure) is the "brightness" of an object included in the camera field. Brightness is quite a simple conception, for it merely means the number of "candles" (units of luminous intensity) which are reflected in the direction specified by one square inch, or similar unit of area, of that particular substance we are considering. This value of brightness has nothing to do with the area of any particular subject which is included in the picture and it is equally unaffected by the distance of the camera from the subject, for the

(Continued on page 543)





This attractive study will serve as a useful title background for white letters.

High-Light Exposures

(Continued from page 541)

mathematical calculation is a purely general one. What does affect brightness are the three factors :

1. The intensity of the light falling on it.
2. The angle at which the light reaches it, and—
3. The "reflection factor" (i.e., the ratio of the light reflected to that reaching the surface, expressed as a decimal value of 1.00.)

Of these, the first can quite simply be measured if it should be necessary to do so. The second can be dealt with by suitable placing of the measuring instrument determining the first. The third is a complex factor, and needs more attention.

A General Assumption

So many different substances and materials are liable to appear in any one picture that it would be quite impracticable to examine them all before exposure and find out exactly what reflection factors they possessed. Very fortunately, it is possible to make a general assumption, which may not be true and correct to four figures, but is quite accurate enough for all practical work in the cinema. The assumption is that under the same conditions of light and light angle (to use a convenient but somewhat inadequate term) any one particular substance has a constant reflection factor, and that if the light intensity reaching it is altered, the reflection factor still stays constant. In other words, a piece of pure white blotting paper has a constant reflection factor of 0.80 (i.e., it reflects 80 per cent. of the light reaching it), or a piece of black velvet has a constant reflection factor of 0.04 (4 per cent. of the light reflected).

The value of this assumption is seen as soon as our earlier postulates for screen image quality are remembered. If all reflection factors are constant, then the matching of similar objects in two different shots only requires that the light and the light angle shall be taken into account when the exposure is calculated. Moreover, in order to avoid difficulties with special instruments, we can use a standard reflecting surface (which will, itself, have a constant reflection factor) and measure its brightness with an ordinary meter. This will ensure that when we set the lens aperture for the standard surface to be one particular tone on the screen, all other

objects and materials lit by the same light intensity at the same light angle will be matched to one standard tone.

If a piece of white paper is used as a standard, faces will always be a certain amount darker; clouds very much the same brightness. Dark objects such as heavy shadows will remain dark. If the meter is adjusted to give one particular brightness to the standard object on the screen which seems natural in a certain projector at a given picture size, then both of our primary conditions—natural effect and accurate matching—are fulfilled.

Basic considerations adopted as conventions in the cinema thus lead to the same conclusion as those which I formulated for reversal film; the use of an artificial high-light and the modification of the meter reading for the particular screen effect desired.

This is, admittedly, a simple and rapid glance through the subject of exposure, but it may be mentioned that similar basic considerations are taken into account in the professional studios, so that adequate support for them is not lacking.

Special Effects

In practice, the methods described in my book are satisfactory, though it must always be remembered that special effects must be given modified exposures as may be necessary under the particular circumstances involved. In this connection a very important point may be mentioned: where writing on papers, newspaper headlines, and so on are to be included in the picture (they usually occur in close-up) it is normally necessary to give half a stop less exposure to them to make sure that they will be legible. This necessity is due to the fact that as a rule a lighter image is required on the screen than the actual effect we see in real life, so that on this standard of exposure, black writing on white paper is distinctly over-exposed and the writing is not very easily read. It may be noted that this device is also used in the professional cinema, so that—again—adequate support for the process is at hand. Similar treatment may usefully be given to titles, whether white on black or black on white originals are used.

Work in artificial light presents no difficulty, though here use can be put to the fact that the standard reflector and meter will actually measure lighting contrast. A special article on this point will follow shortly.

Film Speeds and "The System"

To the Editor, "Amateur Cine World."

Sir,—The writer has read with very great interest the excellent little book by P. C. Smethurst on the Highlight System and is "all for it." In fact, the figures given by experiments conducted by the writer's firm on reversal film emulsions (which, as a matter of fact, were done for other purposes), prove the efficacy of the system up to the hilt.

There is, however, one little pitfall which may be encountered and that concerns the relative speed settings for different materials. In Figs. 1, 2 and 3 of "Exposing Cine Film" are shown what amount to inverted H. & D. curves for reversal film. The published

relative speeds of the various makes of film, employing whatever system (e.g., Scheiner, H. & D., etc.) are all concerned with the left hand end of the curve and in very few cases in the middle, whereas for the Highlight System it is the right hand end that matters, thus the ratio between the published speeds of the various films and the ratio of the speeds to which the meter should be set for the Highlight System, will only be the same if the curves are of the same length and steepness.

Now it so happens that the length of the curve increases somewhat as the relative

speeds of the films increase. The comparatively slow extra fine grained panchromatic type of film which one uses in the summer has a short steep curve, the popular medium speed type of orthochromatic film has a medium length of curve, while the relatively fast "super speed" type of panchromatic film has a very long curve with less slope, consequently until more data is available on the subject of the necessary correction, or until the cinematographic world can be induced to be so "highlight conscious" as to think of the relative speeds

(Continued on page 565)

READERS' FILMS REVIEWED

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 4-8, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

SCHOLASTICANTICS. By J. DOUGLAS HAMILTON. 9.5mm. 300 ft.

The titles of this film are, appropriately, inscribed in a school exercise book. First we see the cover, which recedes, throwing the main title into focus. The book is then opened, revealing the credits. The lettering and layout are excellent. Close-up of shoe-lace being tied; a satchel is taken from a chair. Then comes the Shakespearean quotation about the schoolboy creeping unwillingly to school. A movement is made to turn the page of the exercise book carrying this sub-title, this shot being followed abruptly by one of bicycle wheels going past the camera and legs trooping by. The quick cut is good, the combination of close shot and rapid cut on action making for forcefulness.

After the morning walk sequence (in which the variety of shots is admirable) a sub-title with the invitation: "Meanwhile, let us view the grounds" introduces a sequence of nicely composed shots of bushes, trees and so on. Now, while this title is at least forthright, it is, to a certain extent, a confession of weakness in construction. The thread of the narrative is temporarily broken for an excursion into a bye-path and there is no reason why it should be.

The artistic integrity of a good film lies in its unity. A rigid regimentation of sequences which are in themselves fully coherent does not necessarily make for good construction. Each sequence should arise out of its predecessor logically and naturally unless, of course,

it is the producer's intention to administer a shock to the audience by suddenly damming the flow so that the audience is brought up with a start when they fully expect to be carried smoothly along with the stream. But shock tactics like this, must not, of course, be used arbitrarily; they must have reference to text.

A link between the going-to-school sequence and that of the grounds could have been forged by showing the boys in the grounds—not featuring them, but using them as an integral part of the landscape, decorative or not, as the case may be. That is not to say that they should appear in every shot comprising the grounds sequence; it would be enough for them to be in the first two shots and the last. Incidentally, one feels that one is not getting a true picture of the grounds, that the author has been careful to show only the best bits. There is not, perhaps, any real reason why he should not, for the art of cinema is largely the art of selection, but one can take the view that this film is less a commentary than a record and that verisimilitude should therefore be its cardinal virtue.

A Prime Essential of Movie-Making

A shot of a time-table, a pencil pointing to "Break" introduces a sequence of the boys trooping out into the quad and forming up into line. There follow close-ups of a pie, water being poured into a glass and a boy drinking. The author has been too economical with his shots in this sequence. Do the boys have their meals at school and, if so, how many do and why do they go out of doors to form into a queue when presumably they go back into the school to eat? Up till now we have been dealing with day boys, so that some elucidation is desirable.

The selection of salient features and omission of irrelevant detail is a prime essential of movie-making, but the shots selected must be such that they explain the omissions. True, the close-ups are sufficient to indicate meal-time, but meal-time in itself is such an accepted part of the daily round that the justification for a reference to it would have to lie in (a) its importance as a feature of school life, or (b) as a continuity link. In their present context the shots do not seem to fall into either category.

A sub-title, "Now for a little exercise," introducing a sequence

If you are making a scenic of winter, remember that a goodly sprinkling of close shots will give it vitality.



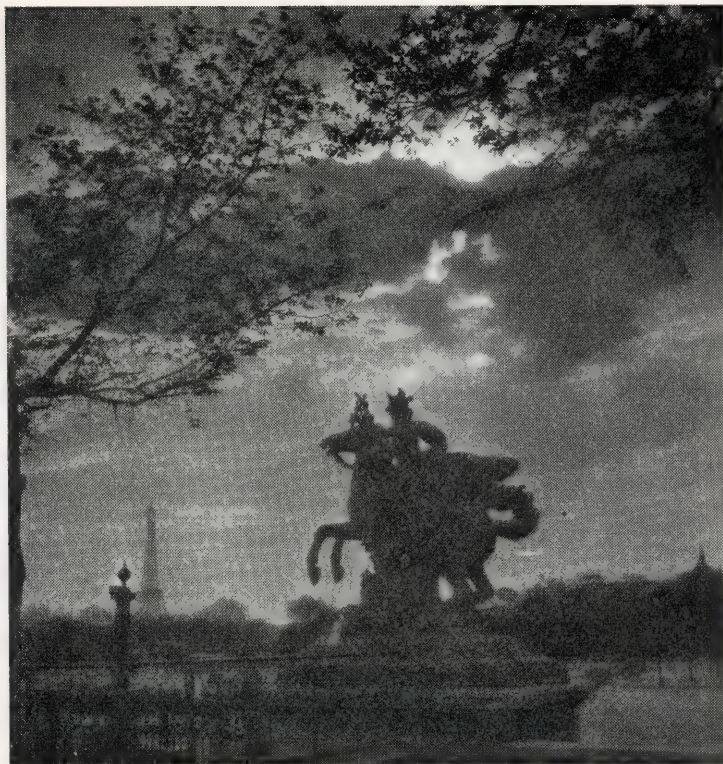
showing games in the playing field, concludes what may be described as the utilitarian part of the film. Next comes: "Chapter II. The Brighter Side." It is a debatable point whether it is a wise policy to carve up a short film of this kind into two separate parts. Basil Wright's "Song of Ceylon" is not much longer and is divided into four parts, but in our view these deliberate demarcations weakened the theme by dissipating, to a certain extent, its unity. In the case of the film under discussion we feel that the method is wrong, for the film is designed, judging from the beginning and ending, to show a typical day in school life and the 'brighter' side: netball, folk dancing, cricket, sports, is surely not so much in evidence every day as it is shown to be in the film.

The sequences in this section are bright and animated. The shots of the spectators in the folk dancing part serve as a useful link to the next sequence, the sports one. The matching of shots is a useful way of linking up sequences. First one decides on the features that are common to both and then selects an angle that emphasises the similarity or helps to express it if it does not happen to be very much in evidence. Thus, a shot from above of bath water swirling as plug is removed is matched with a shot of fat bubbling in a frying pan. Had they been taken from any other angle the visual link would not have been so apparent. This type of matching shot is termed associative cutting. It relies for its effect on the visual image; associative cutting of the parallel or contrast type is more concerned with mental images, e.g., a tree in summer dress lap-dissolved to one with its branches bare.

An Impression

Some of the shots in the cricket match sequence are nicely framed with silhouette heads in the foreground and the author has rightly not attempted to show the finer points of the game, but to give an impression of it. To have concentrated on the cricket would have thrown the film out of balance, for sports are an incidental feature of school life, not the be-all and end-all.

The close-ups of boys doing home work are good but why, after these, the sub-title, "The tired scholar homeward plods his weary way"? Or is it that the prep. is done at school? This sequence is not clear. The shots of the girl reading and of her bare feet going up the stairs might come out. They are rather trite



A few branches or similar foreground interest often 'pulls' a shot together and enhances the composition.

and do not link up particularly well. It would be preferable to end with the shots of the legs of the boys as they go homewards.

As a record this film serves its purpose admirably and a Leader has been awarded. The composition of the shots is pleasing, there are plenty of close-ups, giving vitality, and the editing is competent, but the treatment might have been with advantage a little more imaginative. We have yet to see the counterpart of the French film, "Merlusse." This showed the human side of school life, the petty joys and peccadillos. A master with a reputation for an ogre was left in charge of the pupils of a lycée who had to stay there over the Christmas vacation. But despite his forbidding aspect he completely won over his small charges, even though they were already disheartened by having to spend their holidays at school.

Naturally one cannot hold up a master to ridicule in

(Continued on next page)

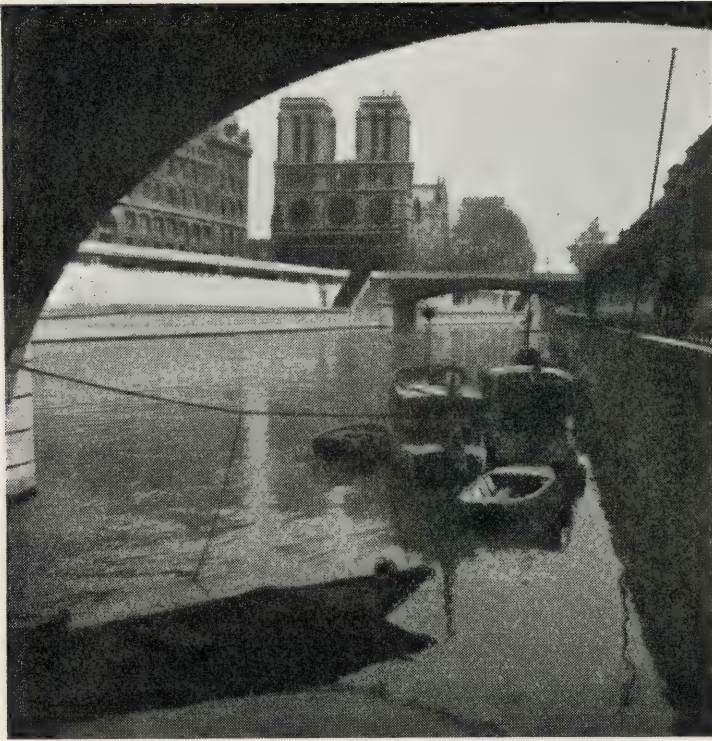
"AMATEUR CINE WORLD" TEN BEST FILMS OF 1936

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AND THE EDITOR OF "AMATEUR CINE WORLD"

It is hoped to announce the results next month.

Amateur Film TECHNIQUE



*Shots of this nature
—calm, placid—call
for slow, smooth
cutting.*

a film to be shown to people who know the school, even though he may be triumphantly vindicated later, nor can one expose boys to unsympathetic laughter. But there are other ways of showing the more human aspect of school life: the intrigues, the jests, the awe of the new boy for the lordly Sixth, and so on. Admittedly, it might be difficult to introduce such an element without imperilling the dignity that must be preserved, but it can be done. Imaginative little touches of this kind are more revealing than many times their footage of austere record.

ONCE A YEAR. By D. W. O'KELLY. 16mm. 200 ft.

This is a bright little production, with a commendable attempt at construction. The opening strikes a happy note. "We get away" follows the main title, "Once a Year." "But how?" runs the next sub-title. "Air? Not us!" Yet we are shown shots of someone embarking in a plane and quite a number of aeroplane shots. Then come shots of a wrecked model aeroplane (and it is quite a good model), a young man weeping, people inspecting a full-size wreck, then a youth crawling from some wreckage. But the debris is faked and is obviously not that of a plane.

A Faked Smash

The faking of the smash is in the true cinema tradition, but the final shot gives the game away. The author should have been content to have ended the sequence with the close shots. It will be noted that although the air is not for us a good deal is made of the aeroplane sequence, so that the balance tends to be somewhat imperilled. It would perhaps have been preferable to have had the sub-title read: "Shall we go by air?" so that the audience is more likely to be intrigued by

(Continued from previous page) this sequence than they would be if told at the outset that the journey is *not* to be made by air. Assuming that we had such a sub-title as that suggested, we could, after the shot of the aeroplane smash, have another sub-title: "How lucky we decided not to go by air."

"Rail?" asks another sub-title. "Too slow!" "Road. That's it." Road shots follow, ending with a road sign, "Torquay." The journey is thus not shown, but suggested and the venue is appropriately suggested by the sign. "If it's Torquay you must stay at the —," we are told and there is a shot of the palatial hotel. But a medium close-up of a few coins being turned over indicates that such luxury is not for us.

After some shots of the sea we get a close-up of a poster advertising Ye Olde Widdecombe Fair and announcing the fact that coaches will leave on the morrow. But the shot of sheep after the Widdecombe inn sign should come after the long shot. And why the shot of an aeroplane sandwiched in between the country dancing and pillow-fighting sequences? It has no relation to either and does not serve as a continuity link. Indeed, a continuity link is not really needed because the sequences are, to a certain extent, related: both show activities at the fair and a simple cut would therefore have been adequate, but the last shot of the first sequence should preferably have some similarity, either in action or pattern, with the first of the second sequence. Or, if it was possible to get close enough, a big close-up of a pillow being jerked up would act as a wipe. With care, this shot could be taken at home.

'Natural' Wipes

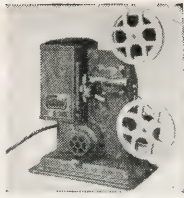
The necessity for mechanical wipes can often be avoided by careful planning: one can have a person walking away from the camera so that the first few frames are completely dark, things shown in close-up can be lifted or brought down into the camera field so that they obscure it entirely, the end of one shot and the beginning of the next can be thrown out of focus. Out of focus treatment is particularly useful for shots of and from moving vehicles.

For instance, suppose we have a shot of a moving object approaching the camera and want to show it receding, but for some reason have been unable to get the second shot. Assume it is a coal wagon, and that there are others of the same type that we can film. If we pan on a close-up of the first, finishing up out of focus and then begin another pan, also out of focus, on another wagon, but bringing it afterwards into focus, the cut will be almost imperceptible if most of the out-of-focus frames are cut out, for the audience will accept the two objects as one and the same, going out

(Continued on page 548)



KEYSTONE 750

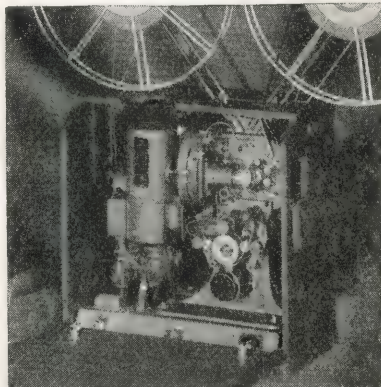


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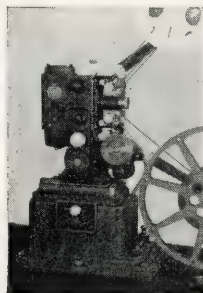


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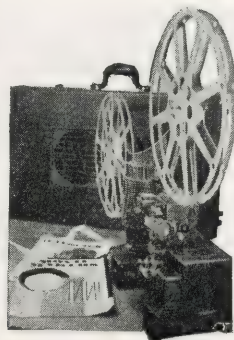


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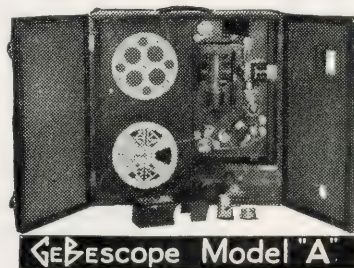
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of focus as it nears the camera and getting back into focus as it recedes.

The shots in the fair sequence of "Once a Year" are good and the glimpses of the hucksters are penetrating. But those shots in which someone half fills the screen, blocking out our view, should be cut out. They do not act as a wipe and make for a ragged, untidy effect. The film is an interesting, animated little production for which a Leader has been awarded.

CAMPING DAYS. By HASLEMERE MOVIE MAKERS. 9.5mm. 200 ft.

We must qualify the statement that this is, quite frankly, a very poor film, by recording the fact that none of the people who made it had ever tried their hand at film production before. They will, of course, be aware that it falls very far short of what they intended, but since they have no experience they may not find it easy to decide just what those shortcomings are. It is to help them to find out just why the film is a failure that we examine its defects here. We are sure they will appreciate that we have no intention whatever of holding them up to ridicule and any reader who might be tempted to indulge in a sneer at their expense can be tartly reminded that *he* was a beginner once.

Necessity for a Scenario

In the first place "Camping Days" is not really a film at all; it is a collection of shots. It has a story, and although we quite failed to understand it, we got the hang of enough of it to know that it is much too long and involved for presentation in a mere 200 ft. The principal reasons for our inability to understand the film are complete lack of continuity and the fact that no effort is made to establish character. Patsy, Sam and Pete are mentioned in a sub-title, but we were puzzled to identify them because the action takes place throughout in medium and long shot: there are no close-ups and the characters are introduced quite casually, being upon us, as it were, before we are aware of it.

The first essential in a film play is the preparation of a scenario. Provided you have cultivated a 'visual' memory, carrying in the mind's eye the shots already taken and shooting other scenes to match—provided, in short, that you have the plan of the thing in your mind, then you can, if you are lazy or have sufficient temerity, dispense

Some NOTES

with a script for personal films. But you simply cannot where a film play is concerned. We find it impossible to believe that a shooting script was prepared for this film. Possibly a *synopsis* of the story was made out but you cannot expand a synopsis or a treatment during the actual shooting.

The function of a scenario is to break the story up into a number of parts, or sequences, and to give camera directions for filming them. In this film a farmer meets a girl and she tells him that she has lost her job. Now this cannot adequately be expressed in one shot; it is a sequence in itself. Let us see how it could be done. Medium shot, the farmer comes out of the wood and pauses by the roadside. Cut to medium close-up of him looking up the road, idly at first, then intently. Cut to long shot of the girl.

Mobility of the Cine Camera

Since she is a new character and one that plays quite an important part in the film we shall need several close-ups of her so that her features and bearing may be established. But although one of the great merits of the cine camera is its mobility and ability to change its viewpoint quickly, from long shot to medium close-up, from close-up to medium shot and so on, the changes in viewpoint must not be too sudden. Everyone is now quite used to the way the cine camera annihilates time and space and it occasions no surprise that in one shot we see a person at a distance and in another right in the foreground.

But the camera's disregard of natural laws must not be too blatant, otherwise we shall be conscious of the jump. It is quite permissible to jump from long shot to medium close-up, provided the subject of the medium close-up is clearly marked out in the long shot. As an instance of this we can cite the execution scene in Pudovkin's "Storm Over Asia." A Mongol is being driven out to execution by a soldier. They are seen on the skyline, the captive, with hands tied, stumbling along in front of the soldier. Their remoteness gives poignancy to the scene. Then come closer shots which have the effect of diminishing the poignancy and emphasising the



The low angle makes the picture, bringing up the background as an integral feature of the pattern.

PERSONAL MOVIE-MAKING

brutality of it. We get to grips with the scene, as it were. It becomes real and close to us.

The sudden jump from very long shot to medium shot does not strike one as out of place because throughout the sequence our attention has been rivetted on the two protagonists of this drama. But had they not been the only objects of interest in the scene, had there been other features to compete for our attention, then a sudden change to close shot would put too big a demand on our powers of assimilation. We should, in effect, be suddenly confronted with an intimate glimpse of something not clearly seen before and the close shot would come as a surprise and hamper the rhythm of the film. There are occasions, of course, in which the close-up is deliberately used to administer a shock to the audience. Indeed, a case in point occurs in this sequence. The soldier fires in long shot and a quick close shot of the victim falling in the mud, screaming, brings home very forcibly the stark reality of the execution. The shot unexpectedly assaults the eye.

'Verbal' Sub-Titles

Now in the case of our farmer and the girl, close shots are needed, but the audience must be prepared for them. They must not suddenly be presented with a revealing close-up of someone they have seen but a moment before in long shot. We could therefore cut back to the farmer, staring, and since we know he is staring at the girl, a medium close-up of her, following

this shot, would be quite logical. She tells him, via a sub-title, that she has lost her job. When in a film people hold a conversation that is important enough to be given in a sub-title then they should be shown speaking in medium or close shot because the spoken sub-title is, in effect, a verbal close-up, so that the remarks above concerning sudden jumps in viewpoint apply here as well.

Throughout "Camping Days" is much too fragmentary. As a general rule, it may be taken that if a scene or piece of action is worth showing at all, then it is worth showing in two or three carefully selected shots. If any are found to be redundant they can always be cut out, but it is not so easy to put in.

A Note on Make-Up

Continuity, one of the biggest bugbears of amateur films, is non-existent and yet in a film of this kind, in which the action is more or less continuous, it is not so very difficult to achieve—if one works to a script. There are some black streaks on the film in some parts which we think may be intended as wipes, but as far as we could see none of them was really needed. Wipes should be used only very sparingly.

The farmer's beard looks very artificial. It is a common fault to use very dark hair for beards whereas it should be at least three shades lighter than the hair. About four shades of crepe should be used since the natural beard is never one tone.

(Continued on next page)

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Readers' Films Reviewed

(Continued from
previous page)

DON'T GO TO IRELAND.

By W. I. CARD. 16mm. 1 reel.

For a reason that does not appear to be very clear this film is dedicated to the cine-amateur's wife. The film is a creditable attempt at a scenic out of the usual run and while the attempt does not always succeed, the general effect is quite a bright one. There is a long—rather too long—introductory sequence of a lady telling her companion not to go to Ireland, then a montage sequence of various people telephoning, scrubbing, typing all to the same refrain.

This montage sequence is, however, rather overdone. The images are not related as they should be; in a comedy it would be permissible for typists, washer-woman and other folk to carry on their work to this refrain, indeed, the odd assortment would be amusing; here it seems out of place. One of the best examples of this kind of thing that we remember seeing was the "Beyond the Blue Horizon" sequence in the Lubitsch film. The wheels of the train, the whistle of the engine, the peasants in the field, all added their quota to Miss Macdonald's song. The heterogeneous material was welded by a common factor—the song. In the "Don't go to Ireland" sequence the relationship between people and theme is not so credible. Nevertheless, the idea is a good one and a very pleasant rhythmical passage might have resulted.

Use of Cut-in Shots

Apparently it is advisable not to go to Ireland "or you may wake up in the ——— Hotel, Dublin." Not desirous of being involved in a libel action we suppress the name; Mr. Card is not so particular. Shot of a lady waking up, followed by an exterior. But is that the hotel we see in the distance? Apparently it is not. Had it been continuity would have been nicely preserved and we could have gone on ad lib. to other exteriors. Instead, we get shots of Trinity College, Customs House Quay, a sub-title, "En route," shots from a train and views of Killarney. The College and Customs shots might with advantage have been shorter—the cutting more

impressionistic—since they are followed by the 'en route' shots.

The shot succeeding the sub-title, "Planning a jaunt," should have shown the young lady actually planning it—studying a map, say, or, at any rate, doing *something*. There is no point in a close-up of her doing precisely nothing. Cut-in shots of people are very useful as continuity links in a scenic, but they should have some reference to the views, e.g., close-up of somebody looking round to/cut/shot of river or what you will. Nevertheless, the author does contrive to link the personal with the scenic quite satisfactorily. But the theme is touched with irony and more might have been made of it. Only in two places—and then not very adequately—is it portrayed: "It rains all the time" (but we do not see any rain) and "You'll get murdered" (followed by a shot of sheep).

The sequence, "The island's one excitement," followed by a shot in which nothing at all happens, is surely wrong. The one excitement is the arrival of the ferry boat,

but this we do not see until after another sub-title, "The ferry boat arrives," followed by a shot of the arrival. It might be advisable to follow the first sub-title immediately

with the second. Or, if the author cares to go to the trouble, he might take at home a close shot (close shot so that the change of location is not apparent) of a person, made up as the cartoonist's idea of the Irishman, gaping rather dully at something out of the picture and splice it in after the first sub-title.

Although continuity is sometimes lacking, the film holds the interest and a Leader has been awarded.

ELIZABETH TUDOR. By THE REGENT FILM SOCIETY. 1 reel. 9.5mm.

THE QUEEN'S ARCHER. By REGAL AMATEUR FILMS. 1 reel. 9.5mm.

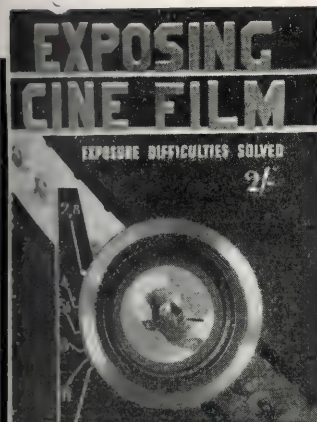
These two films recall a famous producer's classic observation on a certain film that took his fancy: "It's tremendous! It's colossal! Why, it's mediocre!" In this case the 'colossal' and the 'tremendous' refer to the two themes. The 'mediocre' describes the treatment. Technically the films are good, but in both cases the subject is much too big for such a limited footage. After "The Red King" and "The Speckled Band,"

(Continued on page 552)



February is not too early to begin planning your Spring film. Notice the illusion of depth in this shot, due largely to the foreground interest.

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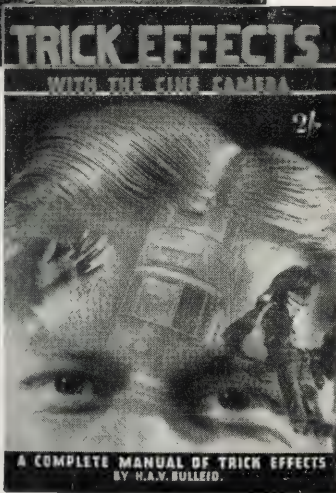
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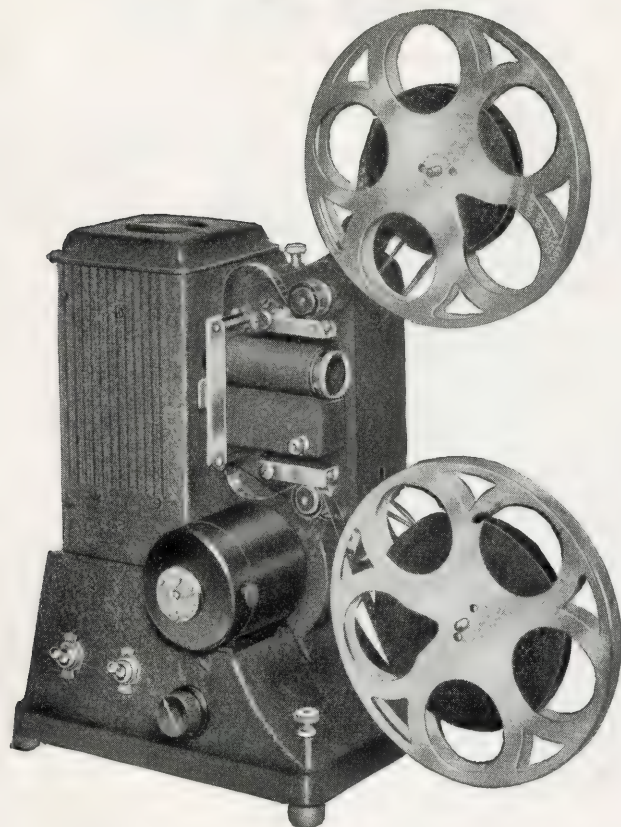


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Readers' Films Reviewed

(Continued from page 550)

"Elizabeth Tudor" comes as a disappointment. It is stagey and the characters are only puppets. History has not been brought to life. Inevitably the production is too cramped and fragmentary. A big, gaily covered canvas was necessary; the drypoint etching is not the medium for the subject.

There is material here for a really human story. Essex, the Queen, and the famous ring episode, the conflict of passions, love, pride and hate, against the purple panoply of state. But we cannot summon any compelling interest in the destinies of the protagonists because their characters are inadequately defined. And this, in turn, is due to the fact that we have not time to get acquainted with them. There should have been more throwaway sets, more discursive treatment. But praise is undoubtedly due for an ambitious effort.

"The Queen's Archer" is nicely produced and a Leader has been awarded for it. Here and there the treatment is imaginative, there are some good angles and the editing is competent. But in this case, while there is ample material to draw on, nothing much happens. The Queen wagers the King that she will find an archer to beat his favourite. She seeks out Robin Hood, who duly beats the King's archer, as we fully expected him to do. Only one arrow is shot. There is no suspense, no interplay of character. The arrow shot, the film finishes.

When the Regent and the Regal societies find a story better suited to amateur filming they should do well.

Colour Separation Process

(Continued from page 530)

of the claw-movement, so that the claw does not transport this short piece of background film. The background frame stands still in the aperture and the raw-stock runs behind it through the gate. Of course, this is only possible with stationary backgrounds.

A few tips about the choice of backgrounds might be useful. The background should always be taken at a level angle, from eye level, and must be absolutely empty for about 6-8 yards from the camera. The background movement should never be obtrusive. Lighting should be straightforward so as to match with the lighting effect of the action shot to be used later. Don't move your camera or panoram; it is best to shoot from a tripod. Never mind if the background is a little out of focus: so are the the real ones, too, when you shoot for the foreground and anyway this helps to conceal the trick.

The ready composite shot is developed as a negative and printed in the ordinary manner.

I am well aware that the beginner, after reading all this, may wonder if there are amateurs crazy enough to try such complicated matters. But I know also from experience that there comes a time when the technically minded pioneer is bored with the every-day routine of his week-end shots. For these this article will, I hope, provide a wide field for promising experiments.

What's NEW in APPARATUS

CAMERA

Name. Siemens & Halske.

Film Size. Double 8mm.

Makers or Agents. Cinepro, Ltd., 1, New Burlington Street, W.1.

Overall Size. $4\frac{3}{8}'' \times 4\frac{1}{4}'' \times 2\frac{5}{8}''$.

Weight. 4 lbs.

Construction and Finish. Metal body, covered black fine grain morocco leather. Bright parts nickel plated.

Type of Loading. The ordinary double 8mm. spool is pre-loaded into the Siemens patented cassette. Several of these cassettes can be carried and the actual loading of the camera only takes about five or six seconds. This combines the advantages of both spool and cassette. A further refinement in this instrument is a device which prevents the camera running until the cassette is locked in proper position, while it automatically stops the camera as soon as the first half of the double-8mm. spool has been exposed.

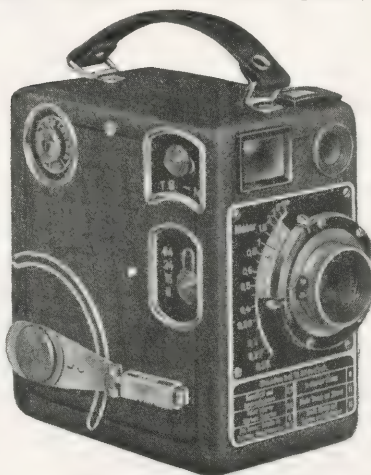
Footage Meter. Reads separately for both halves of film.

Speeds. 8, 16, 24 and 64 frames per second and single. The running speed can be altered actually during taking, as the linked lens aperture automatically changes to compensate for the altered exposure time.

Shutter. Flat disc type.

Film Transit. The spring motor is wound by means of a spring loaded folding hand crank and will run 12 ft. with one winding.

Starter Control. A sliding button on the right of the instrument gives still pictures, normal running and can also be placed and



Siemens 8mm. Camera

locked in a third position for continuous running.

Transit Mechanism. Pull down is entirely by means of the claw, but this provides smooth, trouble free running. The take-up spool is driven by a spindle projecting from the interior of the camera body.

Film Gate. Opening the camera door-latch automatically opens the camera gate. This part of the mechanism can be instantly dismantled for cleaning.

Lens. The lens is a 13mm. f/2.5 Busch Glaukar Anastigmat, which will focus down to 10 inches. A depth of focus table is provided.

View Finder. Both optical direct vision and reflecting finders are fitted.

General Remarks. This instrument bears all the hall marks of quality which are associated with the name of Siemens. It is sturdy and easy to handle and it is a welcome newcomer to the 8mm. range.

Price. £37 10 0 with one cassette. Leather carrying case, £1. Colour filters 12s. 6d.

PROJECTOR ACCESSORY

Name. Ace Super Attachment (for use on Pathscope Ace Projector).

Makers or Agents. Pathscope Ltd., North Circular Road, London.

Size of Film. 9.5mm.

General Description. The complete outfit comprises a support arm with fixing nut, top and bottom roller guides, a main handle pulley, one spring belt, a super reel and a rewind handle.

The support arm is clamped in the rectangular hole in the spool support of the projector. This support arm embodies the

(Continued on next page)

The peak of perfection in 8mm. & 16mm. cine cameras

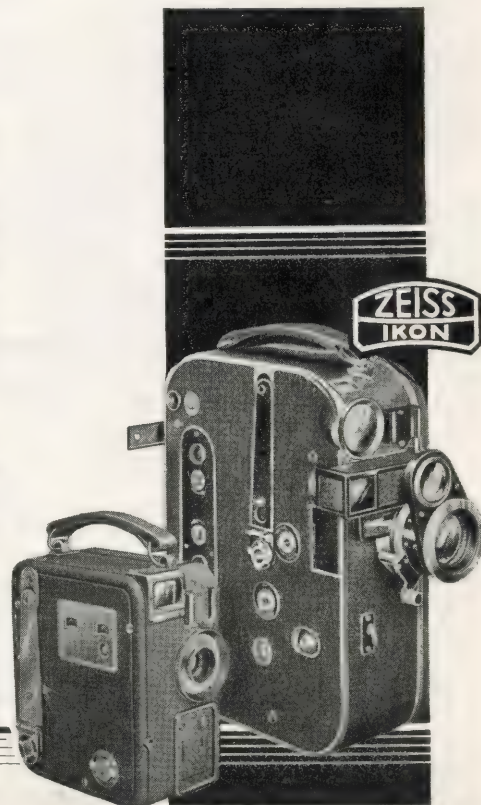
The Movikon 16mm. entirely eliminates guess-work from movie making.... The distance meter is coupled with the lens focussing.... choice of interchangeable Zeiss lenses, apertures f/1.4 to f/4, focal length 3/5in. to 3in.... finder automatically compensated for parallax.... varying shutter speeds of 1/25th to 1/1000th second... delayed action release with pre-determinable footage indicator.

The Movikon 8 takes either the Kodak double-eight or the Agfa straight-eight film.... it provides most of the advantages of the 16mm. model, except the distance meter, which is unnecessary since the short focal length lenses used are fixed focus.

MOVIKON

Write for full particulars of the Movikon. It is stocked by most high-class cine dealers

ZEISS IKON LTD., 34, Mortimer House, Mortimer Street, London, W.1.



TEST REPORTS of Latest Apparatus

(Continued from previous page)

familiar Patheoscope spring-loaded jockey pulley device. The top roller guide is clipped at the top of the projector spool support. The bottom roller guide is clipped over the front of the base of the projector. The main handle pulley is fixed by unwinding the driving handle, slipping the pulley on the shaft and screwing the handle on again. Drive is transmitted by means of the spring belt from this pulley to another pulley on the support arm, there being a reduction of about 2 to 1 in driving ratio.

The loaded super reel is placed at the left end of the upper spindle of the support arm. The film moves off in an anti-clockwise direction, passes round the top roller guide over the jockey pulley, down through the gate, through the system of three pulleys on the bottom roller guide and up to the take-up spool which is supported on the right hand end of the spindle of the support arm.

For rewinding, the two spools are retained in the same position, the film being passed down from the full spool under two of the pulleys on the bottom roller guide, then given a twist and attached to the empty spool. The rewind handle, which is not geared, is attached to the spool and then turned in a clock-wise direction.

This instrument enables the user of the Patheoscope Ace Projector to show full size super reels and closely follows the line of the normal Pathe transmission mechanism.

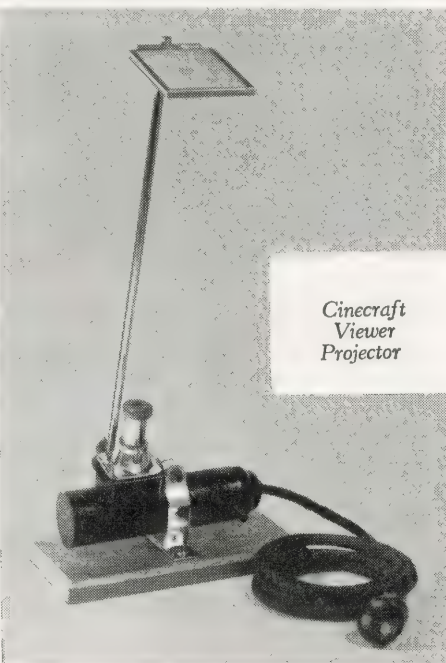
Price. The cost of this accessory is 10/6.

FILM VIEWER

Name. Cinecraft Viewer Projector.

Makers or Agents. Cinecraft Supplies, Ltd., London, N.13.

General Description. On a solid oak base, 6½" x 3", is mounted a cast metal housing, finished in black crackle enamel and containing a 15 watt lamp. Integrally cast with the housing is a small metal stage inclined towards the operator at about 15 degrees. This stage in its turn carries a small magnifier. At the side of the housing is a boss in which is clamped a 12" rod, on the extremity of which is a ground glass translucent screen with an effective surface approximately 1½" x 2¼". A plunger switch enables the light to be put on and off at will and a picture can be projected to fill the



Cinecraft
Viewer
Projector

small screen. To examine a frame the film is slid in between the lens support and the stage and is automatically brought into focus and alignment. A small punch is provided which impresses a tiny pimple in the edge of the film for marking purposes.

Price. £2 10 0, including lamp, packed in strong card box.

General Remarks. This instrument, which is suitable for either 8mm., 9.5mm. or 16mm. will be found equally useful to the man with weak sight who likes to see an enlarged image and the man who objects to the necessity of loading the projector every time he wishes to identify a small piece of detail in a shot when he is doing very careful cutting. Further the dot-punch will enable him to make the cut to the exact frame. The Viewer-Projector is, of course, designed to be used with the 'Cinecraft' editing rewind. Like all Cinecraft products, it is sturdy and well made.

SILENT PROJECTOR

Name. Specto.

Size of Film. 9.5mm.

Makers or Agents. Specto, Ltd., Farnham Royal, Bucks.

Construction. Cast metal body, crackle enamel finish, working parts plated.

Optics. Normal lens is f/1.7 35mm. Dallmeyer Projection Lens, which at a throw of 12 feet gives a picture approximately 3 feet wide. The lens is of standard size of barrel and instantly interchangeable. Focusing is by means of the usual helical groove on the outer surface of the lens barrel.

Illumination. Direct illumination is provided by the special 3.5 ampere prefocus concentrated filament lamp, in conjunction with reflector and condenser of high efficiency.

Shutter. A special split-phase shutter, working at high speed, through oil-bath gears, gives 96 light alternations per second (as compared with the more usual 48 per second), thus ensuring flicker-free projection.

Light Trapping. This is reasonably good.

Drive and Cooling. The fractional horse power electric motor has a multi-blade fan rigidly connected to its shaft and blows a stream of cool air up into both gate mechanism and lamp house.

Supply Voltage Range. The machine can be obtained either for use with a built-in transformer or with an external resistance, to cover a voltage range of 200-250 volts.

Film Transit Mechanism. The motor transmits its drive by means of a spring belt to the gear housing, which contains, enclosed in an oil bath, spiral and worm drives and clutches transmitting power to intermittent claw, the spring bands driving the feed and take-up arms, the re-wind mechanism and

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the two feed and take-up sprockets. A double claw is provided, which has a very rapid pull down.

Speed Range. A wide range of speeds is provided by means of a motor rheostat control.

Tilt. Two screw feet at the front of the projector base provide for tilting.

Rewind. Automatic rewind is provided, operated instantly by means of a small knob on the gearbox. The lamp can be switched off when rewinding.

Controls. These are grouped conveniently on the right side of the base of the instrument and include separate on and off switches for motor and lamp and motor speed regulator.

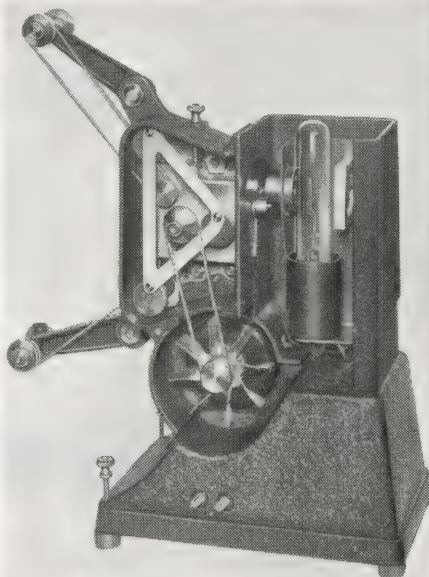
Prices. The basic instrument is £11 17 6. Additional to this a built-in transformer costs £1 10 0 or a separate resistance £1 15 0. Dallmeyer Superlite lens can be obtained for £1 10 extra.

General Remarks. This is an interesting instrument with some novel features of design. It is sturdily made, reasonably light but at the same time rugged, because of the intelligent use of light metals and high tensile alloy castings.

One feature we did not welcome was the fact that both feed and take up spools are designed normally to run in an anti-clockwise direction. There is nothing essentially wrong in this, but we would like to see all sub-standard projectors conform to the standard of clock-wise rotation of the spools, as is the case with 16mm., 8mm. and 35mm. instruments. This would save much confusion, particularly when handling library films.

A useful point is that the lamps cost only 12s. 9d. each to replace.

SOUND ON FILM PROJECTOR
Name. Victor Model 25 and 24B.
Makers or Agents. J. H. Dallmeyer, Ltd., 31, Mortimer Street, W.1.
Size of Film. 16mm. S.M.P.E. Sound.



Specto 9.5mm. Projector.

Construction and General Description. The silent projection portion of the apparatus is the same as that of the Victor

Model 22, which was reviewed in last month's *Amateur Cine World* and embodies the refinements mentioned therein. The projector is built-in with the amplifier and sound control panel to form one unit for transit and operation, the speaker being carried in a separate case, which also has space for spare spools and cable. The cases are of brown fabricoid. Blimp case for projector eliminates unwanted noises.

Size and Weight. Projector and amplifier in case, 8½" x 15" x 15½", weight 33 lbs. Speaker and case, 6" x 12½" x 12½", weight 15 lbs. (Model 25). The speaker case slightly exceeds this size and weight in the 24B model.

Speaker Lead. 50 feet of protected speaker lead is supplied in each case.

Speeds. 16 pictures per second and 24 pictures per second can be shown on both machines.

Sound Equipment. A mechanical smoothing device of the normal pattern ensures even passage of the film past the sound gate. This is below the silent gate. The light valve in Model 25 feeds a 3 stage, 6 tube amplifier which supplies a 10" diameter Rola speaker, the sound being claimed to be adequate for audiences up to 600 people. In model 24B a 15 watt amplifier, operating a 12" speaker, gives sufficient volume it is claimed for 2,000 people. Machine operates on 50/60 cycles.

Microphone and gramophone pick-up jacks are provided, while tone and volume controls are grouped on an easily accessible panel. Pilot lighting is provided for the projector head.

Prices. Model 25, £150. Model 24B, £175.

(Continued on next page)

FLICKERLESS HOME MOVIES

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THE CINE
REFINEMENT
EVERYBODY HAS
BEEN WAITING
FOR NOW
ACHIEVED BY
PAILLARD
WITH A
MECHANISM
EQUIVALENT
TO A
FOUR BLADE
SHUTTER

The term "flickerless" (in spite of its frequent misuse in describing cine projection) really means flickerless when applied to the new Paillard four-bladed shutter mechanism.

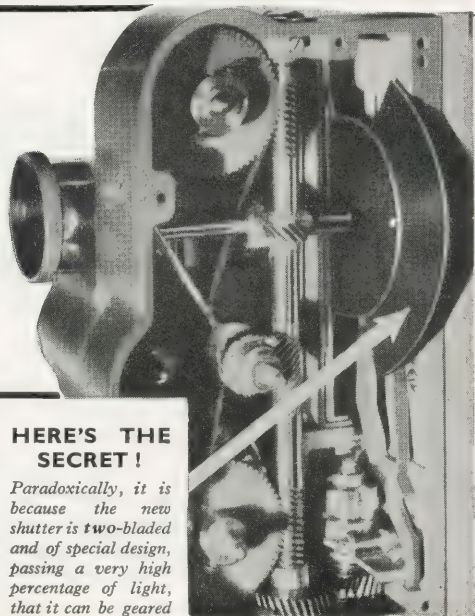
This is because Paillard engineers have been able to take advantage of the enormous light reserves of the Bolex to perfect a mechanism giving a four blade shutter effect that brings an entirely new standard of projection to home movies.

And this is not all—you get 25 per cent. longer programmes from your films because the film is projected at 12 pictures per second—yet there is no appreciable slowing up of motion.

Projection is quieter (there is no need to race the film in an effort to cut down flicker), and film wear is reduced.

If you want to give your films the best possible showing (and who doesn't?) we can guarantee you a thrill when you see what this new Paillard four blade shutter will do.

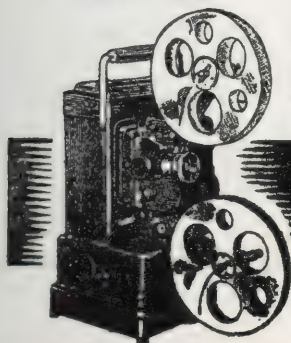
Both the Models G.3 and G916 are available either as standard machines or fitted with the new Four Blade Shutter Mechanism.



HERE'S THE SECRET!

Paradoxically, it is because the new shutter is two-bladed and of special design, passing a very high percentage of light, that it can be geared up to give a four-bladed shutter effect.

Model G.916, with Four-blade shutter, for projecting 9.5 and 16 mm. films, with Dallmeyer 2 in. lens and 500 watt lamp £47



PAILLARD-Bolex

Write for details to Dept. A.C.

CINEX LTD., 70, High Holborn, London, W.C.1

G.3. Projector, with accessories, £60
 fitted 2 in. lens and 500 watt lamp
 Hugo Meyer special eccentric f/20
 mm. lens for projection of 8 mm. film. **£4**

NEW APPARATUS

General Remarks. We have not had an opportunity to carry out extended test of the sound reproducing of these instruments, but Victor apparatus has a well deserved reputation in this field.

(Note: This projector was illustrated in last month's issue.)

BATTERY OPERATION OF PROJECTOR

Name. Siemens & Halske.

Film Sizes. For Siemens Home, Standard and Sixteen-Nine Projectors.

Makers or Agents. Cinepro, Ltd., 1, New Burlington Street, W.1.

General Description. A heavy metal casting, finished black, embodies a special 12 volt motor, motor speed control and switches. The projector is lowered into the tray and a special 12 volt lamp is placed in the existing lamp holder. A special adaptor ensures correct focussing for maximum screen illumination without disturbance of the existing position of the normal lamp holder.

Power for this outfit is obtained from a 12 volt battery of the car type, the best results being from one having a capacity of 50 to 60 amp. hours. Consumption of both lamp and motor is approximately 9 amps and such a battery will give about six hours' continuous showing. One can use one's 12 volt car battery for a two hour show without removing it from the car.

A brilliant picture 40" x 30", at a distance of 25 feet with a 50mm. lens is claimed for

(Continued from previous page)

this outfit and tests we have made confirm this claim.

Price. £12 12 0 for complete outfit. Spare projection lamps 10s. 6d.



Hollywood Rolla Screen.

General Remarks. This is a most important advance in the design of battery attachments. For the first time battery operation will also give effective motor operation and control of the projector, combined with brilliant projection. Furthermore, the change from normal operation to

battery operation and vice versa is so rapidly carried out that it virtually doubles the scope of the projector, particularly for the travelling lecturer who may encounter all sorts of conditions under which he is called upon to give projection shows. For the first time he will be able to give such shows in schools and halls in districts where current is not available, without the accompaniment of arm-aching cranking activities.

SCREEN

Name. Hollywood Rolla. Model H.

Makers or Agents: Reliance Screen Works, 19, Broad St., Golden Square, W.1.

General Description:

The screens sold under this trade name are a range of inexpensive but efficient screens which can be obtained with either silver or bead surfaces at prices from as low as 13/- upwards.

A typical screen which we tested was packed in a very neat, black fabric-covered box of stout section with black metal fittings and black leather handle. The screen is held in the box by a strong spring-loaded roller, the upper edge of the screen being firmly attached to a batten with a leather handle. When this is raised it causes two folding side struts to open up into a vertical position where they are instantly locked by a simple spring clip device. The screen can

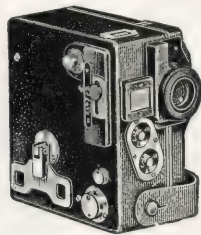
(Continued on page 558)

FOUR OF THE BEST FOR 1937



Magazine Cine Kodak

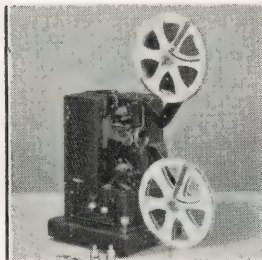
Charger loaded with 50 ft. 16mm. film in 3 seconds. Film instantly interchangeable, e.g., Kodachrome to black and white, and vice versa without any loss of footage. F/1.9 Kodak anastigmat. Option of four telephotos, 2 to 6 in., universal finder. Complete in leather case. £40 0 0



Ditmar 9.5mm. Camera

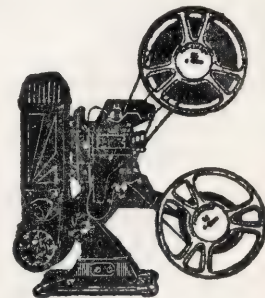
Fitted with many professional features. Footage indicator visible in viewfinder while shooting. Speeds, parallax compensation. Single picture device. Interchangeable lenses, allows adjustment of aperture while shooting without taking eye from viewfinder. Takes 30 ft. chargers. With Cassar f/2.9 lens. Price 12 gns.

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any apparatus supplied for cash or on easy terms



Siemens 9.5/16mm. Projector

The latest Siemens introduction. Highly efficient optical system, built-in interchangeable resistance for all voltages, patent take-up eliminating film strain. Quick change over to other film size. £59 10 0



PATHE 200B

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16 mm. Keystone, 100 watt, Resistance. Listed £12 5 0 .. £9 17 6
9.5 mm. Pathescope Home Movie, Double Claw and Resis. Cost £7 5 0 .. £4 17 6
16 mm. Kodascope "C," 100 watt and Resistance. Cost £14 2 0 .. £12 17 6
16 mm. Ensign Silent Sixteen, 180 watt, Resis. Cost £28 5 0 .. £13 17 6
8 mm. Keystone, 200 watt, Bronze, all volts. Listed £15 12 6 .. £12 17 6
8 mm. Kodascope, 100 watts, all volts. Listed £9 9 0 .. £7 19 6
16 mm. Model A Kodascope, 200 watt, all volts. Cost £50 .. £18 18 0
8 mm. Cine Kodak 8, f/1.9. Never used. List £15 .. £12 17 6
9.5 mm. Pathescope de Luxe, f/3.5 anas. Listed £10 10 0 .. £4 19 6
9.5 mm. Pathescope B, f/3.5. List £6 6 0 .. £3 19 6

FROM 119, VICTORIA ST., S.W.1. VICToria 0669

16 mm. Cine Kodak "B.B." 1 in. f/1.9 interchangeable, 3 in. f/4.5, 2 speeds. Case. List £40 7 6 .. £22 10 0
16 mm. Cine Kodak "K," 1 in. f/1.9 and 4½ in. f/4.5. Telephoto, 100 ft. Case. List £53 0 0 .. £34 17 6
16 mm. Cine Kodak K, 1 in. f/1.9. Case. List £35 .. £27 10 0
16 mm. Bolex Model B, f/2.5, Anas., 50 ft. Case. Listed £15 15 0 .. £4 17 6
16 mm. Bell and Howell Filmo 70, 100 or 50 ft., 2 speeds, 1 in. f/1.5 Cooke. Case. £21 10 0
16 mm. as above, fitted f/2.7 Tessar and Case. List £45 .. £18 18 0
16 mm. as above, f/3.5 Cooke, and Case .. £17 10 0
8 mm. Cine Kodak "8," f/3.5, Double Run. List £9 17 6 .. £7 15 0
16 mm. Stewart Warner, f/3.5, Multi speeds, 100 ft. and Case .. £4 17 6
16 mm. Kodascope "C," 100 watt, Clarostat, all volts. List £20 10 0 .. £9 17 6

FROM 111, OXFORD ST., W.1. GERrard 1432

9.5 mm. Dekko Projector, super attach., all volts, case. List £4 5 0 .. £3 3 0
8 mm. Kodascope 8-30, 100 watts, all volts. List £9 9 0 .. £6 17 6
9.5 mm. Pathescope Kid, Super Attach., all volts. List £3 17 6 .. £2 2 0
9.5 mm. Pathescope Lux, motor, Resis. Case. List £21 .. £10 17 6
16 mm. Kodascope D, 300 watts, Bronze, Resis. List £25 0 0 .. £19 10 0
9.5 mm. Pathescope Home Movie, Double Claw, Super Attach., motor, Resis. List £13 1 0 .. £8 17 6
16 mm. Ensign SS 150, all volts, Resis. Case. List £26 5 0 .. £12 17 6
16 mm. Kodascope "C," Bronze, 100 watts, Resis., Case. List £20 10 0 .. £13 17 6
16 mm. Cine Kodak BB., f/1.9 and Case. List £27 10 0 .. £15 10 0

FROM 81, STRAND, W.C.2. TEMPle Bar 2710

16 mm. Cine Kodak BB., f/1.9, 2 speeds. List £27 10 0 .. £16 17 6
16 mm. Siemens "B," f/2.8, Multi-speeds. List £30 .. £20 17 6
16 mm. Cine Kodak BB. Jun., f/3.5. Case. Cost £15 .. £9 17 6
9.5 mm. Dekko, Ross f/1.9, Multi-speeds, as new. List £10 18 6 .. £8 12 6
16 mm. Bell and Howell Filmo 70 D.A., f/3.5 Cooke, turret head, visual focussing .. £42 10 0
16 mm. Ensign Autokinecam, f/2.6, Multi-speeds. Cost £18 18 0 .. £8 17 6
9.5 mm. Pathescope de Luxe, f/2.5 and Tele. attach. List £18 10 0 .. £11 12 6
9.5 mm. Dekko, Dallmeyer f/1.9. Cost £10 18 6 .. £7 18 6
9.5 mm. Coronet, f/3.9. List 75/- .. £1 17 6
16 mm. Kodascope D, Bronze, 300 watt, all volts. List £25 0 0 .. £20 17 6
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TEMPle Bar 2710

New Cine Goods (Continued from page 556)

be opened or shut in a few seconds. The screen surface is a smooth matt silver and it is kept in tension by the spring-loaded roller. The outfit is light but strong.

Prices range from 13/- for the 24in. x 18in. (silver surface) to 70/- for the 72in. x 57in. silver screen. The beaded screens cost 50/- (30in. x 40in.), 70/- (52 x 40in.) and 120/- (63in. x 48in.).

ENSIGN ACCESSORIES

'Universal' Film Clips. Spring steel, aluminium finished, spring bands, to hold 16mm., 9.5mm. or 8mm. films secure on all sizes of reels from 100 ft. to 400 ft. Per box of 12, 2s. 6d. These are definitely an improvement on rubber bands. They cannot slip down between film and spool and there is no possibility of chemical contamination of the film as is the case with rubber bands, where the sulphur may cause deterioration of the image at the point of contact.

'Universal' Film Title Bands. Rubber bands with linen tags, on which can be written identifying information. Very useful for the film editor. Per box of 12, 9d.

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Art Film Titles, for reversal film, 16mm., 9.5mm. and 8mm. These are included among accessories because they are a standard range of ready made titles and not a titling service. There are a range of about 17 rigidly defined titles available, such as 'Spring,' 'Intermission,' 'Cine Wanderings,' 'The End,' etc., and mass production methods enable them to be sold at very low prices. 16mm. (3 ft. in length), 1s.; 9.5mm. (3 ft.), 9d.; 8mm. (1' 6"), 9d.

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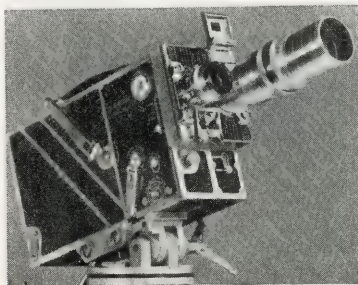
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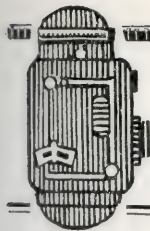
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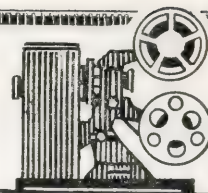
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What the SOCIETIES Are Doing

Ace Movies

Hon. Treas.: Clifford West, 55, Palewell Park, S.W.14. Studios: 90, High Street Mews, Wimbledon, S.W.19.

Jack Fisher, late hon. sec., has turned professional. He is the eighth Ace to do so in four years. Production of *Luna Park* proceeds under the able direction of Ben Carleton and will probably be off the floor by the time this appears in print. Next production will be *X v. Rex, Seven O'clock*, or the resumption of *Marionetti*, which was shelved temporarily a few months ago. Vacancies occur for a few members to bring numbers up to strength and visitors are always welcome on Thursday evenings.

Ace Movies' original of *Driftwood* has been in such great demand that the film has been withdrawn from circulation before it disintegrates entirely. Will programme organisers and others interested note that no further applications for loan of this film will be considered. Copies are obtainable from the I.A.C. and Ensign libraries and requests for this film should be addressed to one or other in future.

Ayr Film Unit

Hon. Sec.: J. M. Nicol, Herdston, Cumnock, Ayrshire. Meeting night: Thursday, except last week of month, when unit meets on Friday. The Ayr Film Unit has been formed by the cine enthusiasts of Ayr Photographic Society and is starting its first

Reports for the March issue of "Amateur Cine World" should reach us not later than January 29th.

season with a membership of between twenty and thirty. A screen and projection box is to be built and projection and discussion meetings are being held regularly.

Shooting on the Unit's first production commences early in January. This initial effort will take the form of a short drama on 16mm. stock. New members welcome.

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. A very enjoyable Christmas Party was held in the newly decorated club room on Dec. 28th. There was a short film show, dancing and games and more than enough to eat—and drink! The society are settling down again after the holiday and are busy considering the story and production staff for the next film.

Beckenham C.S.

Hon. Sec.: John W. Mantle, 56, Croydon Road, Beckenham, Kent. Work has again been started on the three films which are being completed in readiness for showing shortly. It is hoped that a week will be given over to the showing of 1936 productions and any readers of these notes are invited to

get into touch with the secretary, who will send them particulars and invitation cards. This will not be a public showing and admission can only be obtained by invitation by the society. A great deal of interest is being taken in sound-on-disc recording and several evenings have been given over to this of late. The usual Tuesday and Thursday meetings continue to be held at the club, when visitors will be welcomed.

Birmingham Photographic Society—Cine Section

Hon. Sec.: D. Royce, Thorne, Frankley Beeches, Northfield, Birmingham. The society has a very lively cine section and during the winter there are meetings every Wednesday night. The programme is full of variety, comprising technical talks and displays of members' and other films.

During last summer some of the members formed themselves into a production group and the results of their labours is a two reel comedy entitled *Wheel and Woe*. Though neither an epic or a classic, it achieves its object of making the audience laugh. Copies have been made and it can be borrowed for 2/- per night, or 3/- per week-end.

A great deal has been learnt from this first film and plans are going forward for several more productions this year. Rough scenarios are being considered.

(Continued on opposite page)



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Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, London, S.E.3. At a very popular show held recently the programme of professional and amateur films included a 9.5mm. newsreel (now getting on for No. 30) covering exciting events during November and up to the Crystal Palace fire. The annual dance at the Ranger's Lodge, Blackheath, music supplied by Austin Treliving's Broadcasting Band, was very successful.

The A.G.M., on Jan. 20th, is also an I.A.C. Fellowship meeting and it is hoped to screen some of the prize-winning films. The 1937 film is in the preparation of scenario stage, but production should begin this month. Meanwhile, every Sunday night there are technical lectures and debates at the studio, illustrated with specially selected films.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton. The Circle holds fortnightly meetings at the County Restaurant, Bradford. Recent meetings have included a demonstration of home processing, a demonstration



Scene from "The Student," West Essex Film Society production, in the making.

of their titling apparatus by Messrs. Cinecraft and a witty lecture on trick titling by Mr. Thirtlewaite, official photographer to the Bradford C.I.D., who produced some thrilling effects with simple home-made apparatus.

A new type of lecture, "Book Review," was given by Mr. P. Schofield, who, with the assistance of the librarian of the local free library, who loaned various books, explained to what extent there are facilities for obtaining good books on cinematography. The annual public show takes place on Jan. 20th; programmes will be available shortly.

Darlington A.C.S.

Hon. Sec.: S. E. Gosling, 14, Willow Road, Darlington. A very attractive programme of weekly meetings consisting of lectures and demonstrations, etc., has been arranged to commence in the New Year and intending new members are asked to get into touch with the secretary as soon as possible.

"We are delighted to see," the secretary writes, "that one of our members, Mr. C. W. M. Young, has been awarded the Amateur Cine World 9.5mm. Plaque for his

film *The Conspiracy* in the I.A.C. International Competition. This excellent little film is available for hire to other Societies upon application to the Programme Secretary, Mr. V. Smith, 25, Bedford St., Darlington."

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich S.E.18. The Society's first big show was an enormous success from every point of view except the financial. They just cleared expenses, however, although the overheads amounted to twice the sum budgeted for. A dance hall was converted into a cinema for the show. A proscenium was erected 19 ft. high and 17 ft. wide in blue and gold, with draw curtains of a neutral shade.

Four-colour footlights were installed, with a spotlight illuminating a gold E.C.S. monogram. An operating box was built in the balcony. A Siemens projector, with home-made 1,600 ft. attachment was used. The screen, which was just over 10 ft. wide, was very well lit.

The opening performance was attended by the Mayor of Woolwich. The hall was more than three-quarters filled each night

and in all 1,300 people saw the show. One local paper devoted the whole of its film notes to the show. *Microcosmos*, club film, was screened to appropriate music suggested by Miss Britten, of H.M.V.

Future plans include a series of talks and debates in the studio, the production of a 50 ft. short with direct sound-on-disc synchronisation and a 200 ft. short with sound-on-disc accompaniment. A new proscenium has been constructed at the studio. The new programme secretary is Mr. L. S. Gillham, 131, Brewer Street, Woolwich, S.E.18.

Harrow and Pinner C.S.

Hon. Sec.: J. Stone, 97, Headstone Lane, Harrow. Members were the guests recently of Mr. Jeffress, who demonstrated his talkie apparatus and showed films which he had taken earlier this year in Tangier and Spain, with synchronised sound accompaniment. Mr. Impey also showed an 8mm. film which he had taken in Bavaria. Mr. Lutas obtained and demonstrated an advance model 8mm. Siemens projector.

The society has been the guests of the

(Continued on next page)

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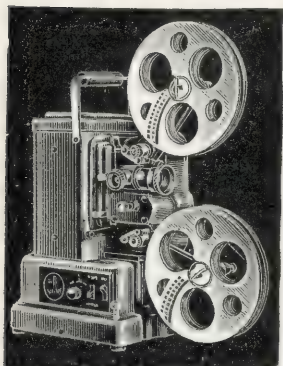
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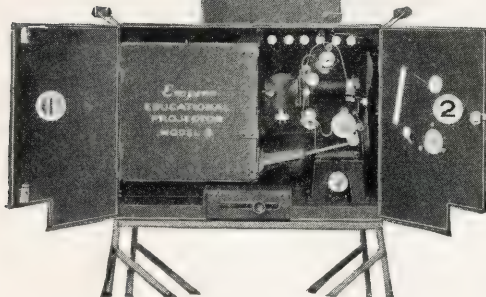
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CLUB NOTES

(Continued from previous page)

management of the Embassy Cinema, North Harrow. The operators explained and demonstrated the talkie and lighting apparatus. Afterwards Mr. Lutas and Mr. Whetland operated their sub-standard projectors on the cinema screen and the results were noted. Several members have visited the theatre of the Gramophone Company at 363, Oxford Street, W.1., where a demonstration of matching music to films was given. Several lectures have been arranged for the new year.

Heston C.C.

Hon. Sec.: R. E. Maclean, 57, Crosslands Avenue, Norwood Green, Middx. Mr. H. Edwards, founder of the club, which owes him much, has relinquished the secretaryship after two years and has now begun directing *Knock Out*, the club's latest production. Recent activities have included projection evenings at the Heston Ratepayers' Children's Party and the Heston Congregational Church and demonstrations at the studio of the Dekko camera and cinecraft titling. New members, both technical and acting, will be welcomed.

Kingston C.C.

Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Surbiton. The entries for the annual competition, judged in December, proved very encouraging. Judging was carried out by general vote. The Dixon cup for the film with the best all round photography and highest level of interest was won by Mr. W. J. Kelsey with his film, *P.S.A.—A Pleasant Saturday Afternoon*. The Robinson cup was awarded to Mr. Harrington-Moore, chairman, for the photographic quality of *My Holiday in East Anglia*.

The screening of the films took 3½ hours and a large number of visitors, friends of members, were present. Three more members were enrolled at the meeting, bringing the male membership to full strength, but more ladies are required. The club production, *The Vagrant*, by Mr. L. T. Dixon, was shown for the first time at this meeting. A studio has been secured not far from Kingston market place and work on an interior production will probably have been begun by the time these notes appear.

Manchester F.S.

Hon. Sec.: P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. The society's annual public exhibition was held in the comfortable lecture theatre of the Manchester Central Library on Dec. 2nd. In past years the programme has consisted mainly of the society's own productions, but this year it was decided to give individual members a chance of exhibiting their private work and the programme consisted of two kinds of films—composite reels contributed by various members, assembled by a member of the Committee, and complete individual productions.

The former category included a reel of zoological films shot by members during a society outing to Belle Vue Gardens in the summer, a reel of colour work and also a reel of child studies. Among the complete productions may be mentioned *Canoeing*, by Maurice Rothwell, a record of a river

holiday in Germany; *Wings at Woodford*, a film on flying by J. C. W. Houghton, and *Catalonia*, the story of a holiday in and around Barcelona, by J. K. Clayton.

Meteor Film Producing Society

Hon. Sec.: Miss Peggy L. Clark, 15, North Gardner Street, Glasgow, W.1. The society has been giving demonstrations, accompanied by lecturettes, of its work to various local literary, dramatic and social clubs. Production of *Fourth in Hand*, their present film, is proceeding steadily, the interior shots having been completed.

The Meteor Society were guests of Scottish Films Productions at the end of the year. The members were conducted round the studios and new projection theatre, where a special programme of films produced by the adjudicators of the Film Festivals, including Victor Saville, John Grierson and Andrew Buchanan was shown. The programme terminated with the Scottish Films Productions, Ltd.'s new cine-magazine, *Things That Happen*.

Montreal Amateur Movie Club

President: H. D. Marwood, Room 600, 507, Place d'Armes. Officers for 1937 were elected at the A.G.M. on Dec. 14th and the club plaque was presented to Mr. Marcel Baulu for winning the Annual Summer Competition for his 8mm. film entitled *The Movie Club Goes Nautical*. At the close of the meeting the president outlined briefly an interesting programme of demonstrations, lectures and projection evenings which will take place during the winter. It was also proposed that the club should run an annual competition to take the place of the summer one, the winning films to be shown at an annual dinner to be held at the end of the year. The meeting closed a very successful year, the Club being in a very healthy financial condition and showing a good increase in membership.

The club was recently entertained at the home of Mr. Alasdair Fraser, one of the members, where a delightful projection evening was spent.

North East Cine and Dramatic League

Hon. Sec.: R. Redburn, 11, Mighell Avenue, Ilford, Essex. Meetings at 6, Abney Park Terrace, Cazenove Road, Stamford Hill, London, N.16, on Monday evenings at 8 o'clock. Mr. Burke, of the Film and Photo League, gave a talk recently on the rudiments of film making. The scenario of a short experimental film, *Well, I Never Did*, has been completed and filming has commenced. Those who are interested in the production should write to the secretary for particulars, or pay a visit to the club.

Palmers Green C.S.

Hon. Sec.: A. D. G. Garner, 716, Lordship Lane, Wood Green, N.22. This society finds that the occasion of the monthly preparation of a report of its activities is indeed a very valuable one. It makes the members stop and think a moment and wonder exactly what they have done since the last report was published. This in itself is a most important point, for no one can deny that there are times when the deliberate consideration of the work of the past month leads to the conclusion, at first sight, that there really has not been any. But a closer

investigation generally shows that quite a lot of routine jobs have been done and that the outlook is not as black as it seems. And that, briefly, is the report of this society for this month.

Preparation for the next production still goes on and is being given a lot of thought. An important meeting to discuss future policy was held on Dec. 29th, a report on which we hope to publish next month. There are still a few vacancies for technical members, who should communicate with the secretary.

Streatham F.C.

This is a new club for the production of 9.5 mm. and 16 mm. films. Readers interested should communicate with Mr. Ray Gamble, 30, Harold Road, S.E.19.

Sutton & District Movie Makers

Hon. Sec.: 315, High Street, Sutton. The club's second annual film ball, held recently, was an even bigger success than last year's function. Instead of a cabaret, extracts from the society's new productions were screened, followed by cartoons. A number of members contributed an amusing sketch. The winter programme is now in full swing, meetings being held every Wednesday evening.

West Essex F.S.

Hon. Sec.: F. J. Philpott, 7, Wellington Road, East Ham, E.6. The society has supported the formation of the Kine section of the Royal Photographic Society. The W.E.F.S. has become affiliated to the London Film Institute Society and is the second Society to be accepted. This affiliation affords the W.E.F.S. the advantages of British Film Institute membership as some of the W.E.F.S.'s members are British Film Institute members.

The present lighting arrangements for shooting in the studio do not meet all the society's requirements and Messrs. W. J. Smith and G. Still have undertaken to install sufficient lights for the purpose. Although membership must be necessarily limited, a few more members would be welcome. Applications for full or associate membership should be addressed to the secretary, as above.

West London C.C.

Hon. Sec.: E. Spindler, 71, Inglethorpe Street, Fulham, S.W.6. This club has been formed by a few ex-members of the Proscenium Cine Society, who have procured a new studio in Fulham Road, near Walham Green. At present a cinema is under construction, a permanent projection box has been built and electrical equipment installed. It is hoped to start filming members' stories early in the New Year with some of the equipment retained from the old club. There are some vacancies for anyone interested in 9.5mm. cinematography.

Wrexham & District C.S.

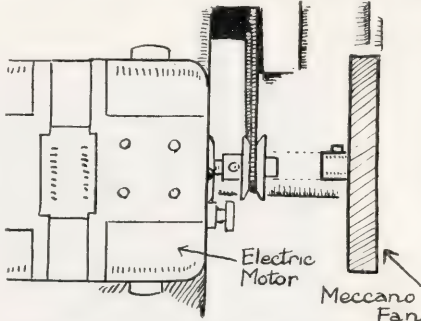
Hon. Sec.: T. P. Williams, 10, Earle Street, Wrexham. At a recent meeting at the Mine Workers' Institute, the greater part of the programme consisted of films by Dr. Geoffrey Williams; these included shots of local events, mostly in colour, and an excellent colour film of Egypt. Mr. K. A. Green's film contained some good shots of the Grand Prix (Isle of Man) and motor cycle racing at Parkhall, Oswestry. The films of the 1936 June Outing recalled an enjoyable day and contained some effective shots of Bala lake.

Readers' Prize-Winning Hints

Half-a-guinea each is awarded for each of the best hints published, and 2/6 for those of lesser interest.

FAN FOR DEKKO PROJECTOR

I have a Dekko projector (fitted with electric motor) which becomes uncomfortably hot after a few minutes' running. As no cooling apparatus is embodied in the machine, I have fixed on the back of the motor a Meccano fan (cost 4d). As the bush



Fan fitted to Dekko projector. (See hint in this column).

was not the correct size, a little work with a drill was necessary. A couple of holes in the top of the lamp house should improve conditions even more. It is a very simple, inexpensive and satisfactory device.—Geoffrey L. Mee, "Upalong," Park Road, Woodthorpe, Notts., who wins half-a-guinea.

PATHE CHARGERS

It occasionally happens that Pathe chargers, after a season's use, get stuck and will not take up properly owing to excess friction between the take-up spindle and the charger. This defect can be remedied by rubbing both the charger and the spindle with a soft pencil over those parts where friction is likely to occur. The graphite is a non-greasy lubricant and will not harm the film.—Derek Brown, "Bayfield," Holywell Avenue, Monk-seaton, Northumberland, who is awarded 2/6.

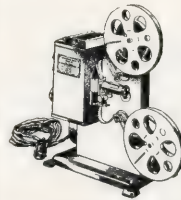
HIGHLIGHT EXPOSURES

After experimenting, I found that for my film stock I needed to divide the Highlight reading by 2, so I made up a reference table on white card, showing the Highlight readings and the "stop" to use for various camera speeds. This card was made a convenient size to fit in the flap of my exposure meter and also serves the purpose of the artificial Highlight. (10/6 to L. Capon, 29, The Fairway, Kent).

Picture Speed	HIGHLIGHT						
	4	5.6	8	11	16	22	32
8	29	4	56	8	11	16	22
12	—	3.5	5	7	10	14	20
16	—	2.9	4	5.6	8	11	16
24	—	2.4	3.5	5	7	10	14
32	—	—	2.9	4	5.6	8	11
64	—	—	—	2.9	4	5.6	8

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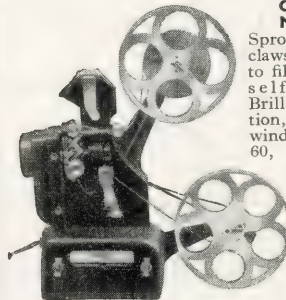
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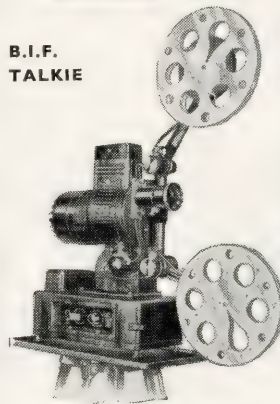
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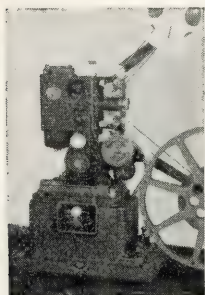
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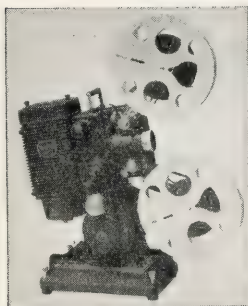
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Letters to the Editor

To the Editor, "Amateur Cine World"

The Editor does not necessarily agree with the opinions expressed by his correspondents.

Sir,—Many thanks for your criticism of my film *October Ramble*. I consider your remarks about its defects are quite right and the suggestions very helpful and instructing.

I am now making a film called *Tempus Fugit*, but I've a strong idea that a film by that name has been made by an amateur club before and if this is so I should be extremely pleased to be informed by those concerned.

Briefly, it is the story of an air raid, recalled to an old man, on its anniversary 20 years

enjoyable to ourselves, is a form of activity which greatly extends our own working hours. Quite often we have travelled long distances to attend a particular meeting, and we are often still engaged in travelling back to our homes after the members of the audiences who have addressed have gone to bed.

Because of this necessity for the catching of trains after a lecture the punctual starting of meetings is of great importance. When, as has happened to me, 10, 15, 20 or even 30 minutes are allowed to elapse after the adver-



An 87-year old film "star" faces the camera. Is he the oldest amateur actor?
(See letter on this page.)

after by a newspaper headline. Incidentally, is he the oldest 'star' in our world of amateurs? He is 87.

Having once directed a club film, I know all about enthusiasm—the kind prevalent at the start, when everybody insists on doing the dirtiest job and the kind which is prevalent near the end, when the "do-it-yourself" type is abroad. So I decided to make this film with as little assistance as possible. I have written the scenario and have since directed, photographed, edited and built props, deriving much pleasure from doing so.

And now what has become of the super productions which Mr. Bromley and Mr. Ludin endeavoured to get projected at a hall in the West End? Are they still in circuit, or "on the editing bench"? Maybe they are still "on the floor"? At any rate, what a poor response, especially when one recalls the reports which have appeared. Formosa St., W.9. **GEORGE W. EVES.**

tised time of starting without any attempt being made to commence proceedings, the lecturer's smiling "it doesn't matter" may hide a mind which is seething with apprehension and wondering how the dickens he is going to get home that night.

Some societies kindly provide the lecturer with a cup of tea or coffee. A small point, perhaps, but one which is greatly appreciated by a man who may have the prospect before him of sitting several hours in a train. Societies consisting largely of young people are apt to forget humanities of this kind. There have been times when I have been busy and left my office to go straight to a meeting having nothing to eat or drink between lunch time and when I arrived home at 1 o'clock the next morning.

The Question of Apparatus

Finally, there is the question of apparatus. The lecturer naturally anticipates that the cine society can provide suitable apparatus. I have suffered occasions when a club projector has irretrievably damaged my precious demonstration film, while only recently I was asked to project pictures on to a screen which was in such an appalling state, being both stained and creased, as entirely to spoil the pictures both for my audience and for myself. It is obvious that a lecturer would feel very reluctant to repeat a visit to such organisations. If only from the standpoint of self interest it is desirable either to provide good facilities for your lecturer or tell him frankly that you are unable to do so. He will be quite glad in such cases to take steps to ensure that his own material is shown to the best advantage.

WOES OF THE LECTURER

Sir,—One of the greatest problems of the club secretary is the provision of suitable programmes. There is a tribe of men known as lecturers who assist in the solution of that problem by providing talks either on their own activities or on the products of the firms they represent.

As a member of the tribe I plead for a little more consideration for us from some of the societies. In the majority of cases we are busy men who are engaged in other activities during the day. Our lecturing, however,

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7/6

It must not be thought from the foregoing that the general experience of the lecturer to cine societies is a bad one. It is only the one or two societies who fail to realise that the men who help to provide their amusement have needs like other human beings.

PER ARDUA.

London, N.14.

Film Speeds and "The System"

(Continued from page 543)

of films in units which are direct reading when applied to a highlight meter, it will be necessary for users of the highlight system, each time they adopt a new type of material, to find experimentally the correct speed to which the meter should be set in the manner described in "Exposing Cine Film."

With regard to the difference in ratios described above, there are indications that, if the meter is set to the published ("left hand end") speeds of the films, for the normal speed orthochromatic emulsions, one should use one stop larger (i.e., lower f number) than that indicated by the meter, with the extra fine grained panchromatic type, between one and two stops larger and with the "super pan" type the speed indicated should be used.

As soon as the daylight becomes sufficiently powerful the writer intends to find out more about this point.

The difficulty mentioned above is not a fault of the Highlight System, which works on the correct basis, but of all the other exposure systems which are correctly designed for "still" photography but work on wrong principles for cinematography.

J. E. D. HOLDER,
c/o P. F. M. Limited,
Rickmansworth, Herts.

Mr. Smethurst writes:—

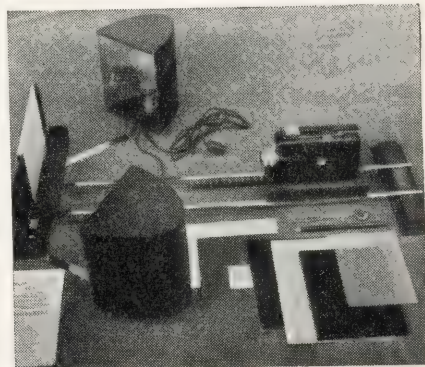
Your correspondent is perfectly correct in suggesting that the speed of a reversal film affects the shape of its characteristic, since a fast film must be expected to have less contrast than a slow one as a general rule. The difference in effective camera speed is certainly present as a result, but my own impression is that the makers of film take it into account when quoting relative exposures. At all events, my own findings by speed test of the relative speed of Agfa Pan and Agfa Isopan ISS entirely coincide with the values given by Agfa Photo, Limited.

But the reason I suggested the use of a speed test was primarily due to the fact that people have different ideas about what constitutes a perfect image on the screen. Some of us like them light, and some dark. This may possibly have an effect on the relative exposure required, for the slightly softer image of a super-speed film might seem over-exposed to a man who liked a dark image, and he would cut down exposure slightly to darken the whole image a trifle.

The description of a speed test is unfortunately much more involved than the test itself, for only about ten feet of 16 mm. film is involved, and the time taken is scarcely longer than that involved in holding the camera button down.

I shall be most interested to hear of any results on comparative speeds that your correspondent may get. So much depends on the colour sensitivity of the meter that one is a little chary of being taken too literally.

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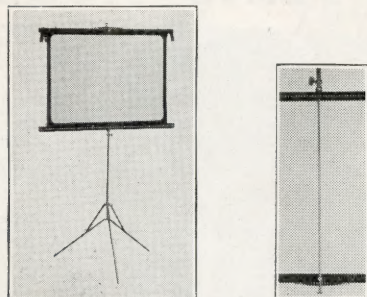
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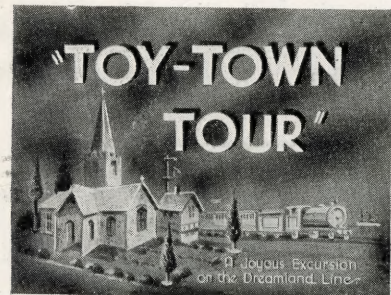
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NOTE

From time to time we have received requests from our readers for information as to the making of bead screen surfaces. The materials for this operation are expensive and the results are doubtful. We do not recommend the amateur to attempt this work. If he wishes to obtain screen material for special purposes, any of the screen manufacturers who advertise in the columns of *Amateur Cine World* will be glad to quote for any reasonable size of screen material, white, silver or bead.

EXPOSURE

Exposure time is directly proportional to the speed of the camera. Exposure time is controlled by a circular disc shutter which revolves once for each picture and which possesses an opening which (in most cameras) cannot be altered. At normal speed the shutter remains "open" for about 1/32nd of a second. If the camera is run twice as fast, then it follows that the shutter revolves in half the time: in other words it is "open" for half the time, i.e., 1/64th of a second.

If you run the camera twice as fast you must open up one stop, while if you run it half as fast you can close down one stop. That is, of course, assuming that, as in most cameras, an increase of one stop doubles the exposure and a decrease of one stop halves the exposure. Most lenses are marked with apertures which have that relationship, except in the highest "freak" apertures, such as f/1.9 and f/1.5, which are the highest the particular lens computation will give, without reference to the adjacent apertures. In such cases the relationship between the exposures can be obtained by squaring the two numbers, e.g., f/2 is four times faster than f/4, their respective squares being 4 and 16.

WIPES

Wipes can be done in two ways, (a) in the camera and (b) on the finished material. (a) is difficult to do, but it can be accomplished by having a moving twin mask coupled to the camera mechanism. An apparatus for this purpose is already on sale in the U.S.A. (b) can be accomplished in two different ways according to whether reversal or negative-positive material is used.

With reversal, the film can be cut in a long diagonal extending over 16, 24 or more frames, the two halves of film to be joined being matched very carefully, and then joined together with cellulose tape. In negative-positive the most satisfactory method of all can be employed. A moving pair of masks is first prepared by cartoon methods. That is, the camera is set up before a white surface and a black card is used to cover the surface entirely.

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the card aside at each exposure. The result is developed as a negative, and from this negative the twin mask is printed. Then when the film is printed, one mask is used so that less and less of the picture appears on each successive frame. Before development the film is wound back to the beginning of the wipe (which has been marked beforehand) and with the aid of the second mask the following sequence is matched in to the earlier shot which has already been printed.

REDUCTION

There are two possible methods of reduction of the density of your film. The first one of these, which will increase contrast, is known as Farmer's Reducer.

Take 50 grains (or 2.5 gms.) of Potassium Ferricyanide, and mix in 1 ounce (25 cubic cms.) of water. Make a fresh 20 per cent. solution of hypo in water. Add sufficient of the Pot. Ferricyanide solution to the hypo to make a pale straw solution. The final mixture must only be made just before use as the mixture does not keep. After reduction has been carried far enough, wash thoroughly for about 20 minutes and dry.

A proportional reducer which does not alter the contrast consists of the two following stock solutions:—

Potassium Permanganate	2 grains or	
		.12 gms.
Sulphuric Acid (conc.)	13 minims or	
		0.75 ccs.
Water up to	20 ounces or	
		500 ccs.
Ammonium Persulphate	½ ounce or	
		12.5 gms.
Water up to	20 ounces or	
		500 ccs.

For use, mix one part of solution one with three parts of solution two. Wash afterwards.

INTENSIFICATION

It is quite possible to use any of the normal formulæ, but intensification must not be carried too far as otherwise it gives a coarse image with greatly increased grain size. Perhaps the bleach and re-develop method is safest and easiest.

Prepare BICHROMATE STOCK SOLUTION.

Potassium Bichromate	..	1 oz.
Water to	..	10 oz.
The bleaching solution should be freshly made immediately before use. It consists of Bichromate Stock Solution (above)	½ oz.	
Concentrated Hydrochloric Acid	5 minims	
Water up to	..	5 oz.

(The above is only a small quantity for experimental purposes, and rarely will very long strips need to be treated. It is easy to multiply the quantities for larger solutions.)

First soak film in clean water. Then immerse the film in this solution until the image is bleached. Wash thoroughly until the yellow stain is entirely removed, and then after exposure to daylight, re-develop with a normal developer. Wash thoroughly.

The best way to dry films, after processing, is to wind them on a drum consisting of two wooden ends, joined together by wooden slats. The whole is supported by a central spindle which revolves in a cradle, and has some means, such as a hand-crank or an electric motor, by which the drum can be continuously revolved during the drying period. The film should be wound on quite loosely and the ends attached to the drum by means of elastic bands. These precautions

(Continued on next page)

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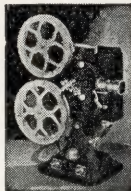
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Replies to Readers

(Continued from previous page)

are to allow for the shrinkage of film during drying. A more risky method is to festoon the film between two parallel clothes lines.

In both cases drying must take place in a situation which is quite free from dust. An airy room with muslin stretched over the open window will answer fairly well, but remember that dust is your greatest enemy.

COLOUR CINEMATOGRAPHY

To attempt to secure three colour results by means of a revolving shutter embodying the three primary filters would be very difficult, and almost impossible except with specially built apparatus. The film would have to be run three times normal speed, and most ordinary 9.5 mm. apparatus would not stand up for unlimited periods under the greatly increased strain.

There is no commercial system of this kind available either for two or three colour systems, but some success has been attained with a two colour method by amateur experimenters. The method used in one case was to have a twin filter disc revolving in front of the camera lens so that the two halves of the disc synchronised with alternate pictures. The resultant positive was alternatively dyed, by means of a brush, with the two component filter colours, and both taking and projecting was conducted at twice normal speed. All methods of this kind exhibit colour fringing in the presence of rapidly moving objects.

THE R.P.S. EXHIBITION IN RETROSPECT

It is perhaps better that a review of such an exhibition as the Royal Kine should be a little late, for in the first flush of enthusiasm everything may not be seen in correct perspective. Probably less spectacular in general tenor than those of previous years, this last exhibition does show, I think, one marked improvement over others, and that is in the more serious outlook of the work of the Kine Section as a whole. This word, "serious," is not meant to imply stuffiness, but a more marked attention to the real business of cinematography in general.

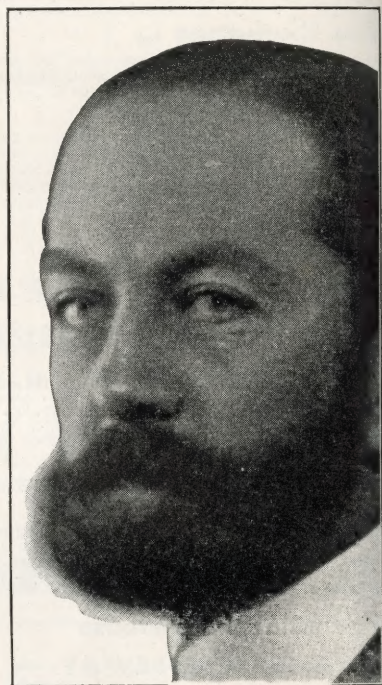
From the pleasant opening by Anthony Asquith on November 28th, until the final lecture in the series by Anson Dyer on December 18th, there were packed houses for every lecture and film show, afternoons and evenings; and these lectures and shows were really appreciated. From at least three of these evenings it is becoming obvious that there is growing up a very strong bond between the amateur and the professional, and the latter seems very willing to help his brother craftsman when given a "serious" opportunity of doing so.

The criticism of amateur films by Basil Wright on December 12th, was carefully and very thoughtfully done. Himself originally an amateur, Basil Wright gave a measured and useful commentary upon the work which was shown on that afternoon. It is by providing such opportunities that the Royal can prove of immense service to the whole body of amateur cinematographers. The films shown, on the whole, reached a very much higher standard than in previous years, showing more attention to detail and care in production in all types. S.W.B.

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